

VIVIANNE CHAPTER.

COLOUR.







1 Primaries. Vermillion and Carmine.  
 Lemon Yellow and Crome Yellow.  
 Ultramarine and Prussian Blue.  
 Secondaries.  
 Green, Purple and Orange.  
 Sub-Primaries.  
 Yellow Green and Blue Green.  
 Red purple and Blue Purple.  
 Red Orange and Yellow Orange.  
 Vermillion: content of yellow.  
 Carmine: content of Blue.  
 Crome Yellow: pure.  
 Lemon Yellow: content of blue.  
 Ultramarine: pure.  
 Prussian Blue: content of yellow.





DISCORD WHEEL.









## HARMONIES

2 Harmonies. A simply harmony or analogous combination, is the effect produced by using any colour together with its next neighbours or neighbour in their natural order.. For example, yellow orange supported by yellow and orange, the yellow being lighter and the orange darker. This combination will give a simply harmony.. An interesting combination is red supported by red orange, and crimson or carmine. Two colours obtain the simplest form of harmony, such as yellow and yellow green, or yellow orange and orange.. Used in pairs or in threes or even fours in their natural order, no colours will appear unpleasant. Such harmonies are to be seen in nature.. A blue sky varies in the quantity of blue, greenish blue, full blue and sometimes ultramarine following one and other in order..



Pairs of analogous colours..  
1, 3 and 5 are analogous in tone,  
2, 4 and 6 contrasting in tone.



3 Contrasts. Contrasts or complementary colours are not inter-related. When placed side by side they intensify each other but do not change. Colours which are not contrasts do appear to change their colours when placed together. Red placed alongside yellow appears warmer, while the yellow inclines to green. Red placed by purple will appear more orange, and the latter more violet. In the colour circle, true contrasts can be produced by taking the pairs of colours as they lie opposite each other in the circle. Yellow orange is very little different from orange, but it does give a perfect contrast to a pure blue which a full orange just misses. A good example is illustrated in the case of red and green blue. Red and green are not satisfactory as a contrast, but a brilliant red against a blue green intensifies the red, and gives it richness. Since a contrast provides something of a shock to the eye, its use in a scheme must be carefully considered.



CONTRAISTS.



Ultramarine and yellow  
orange in equal proportions.



Carmine and green in  
equal proportions..



Blue purple and yellow  
in equal proportions..



Yellow orange predominates..



Green predominates..



Yellow predominates..



Ultramarine predominates..



Carmine predominates..



Blue purple predominates..





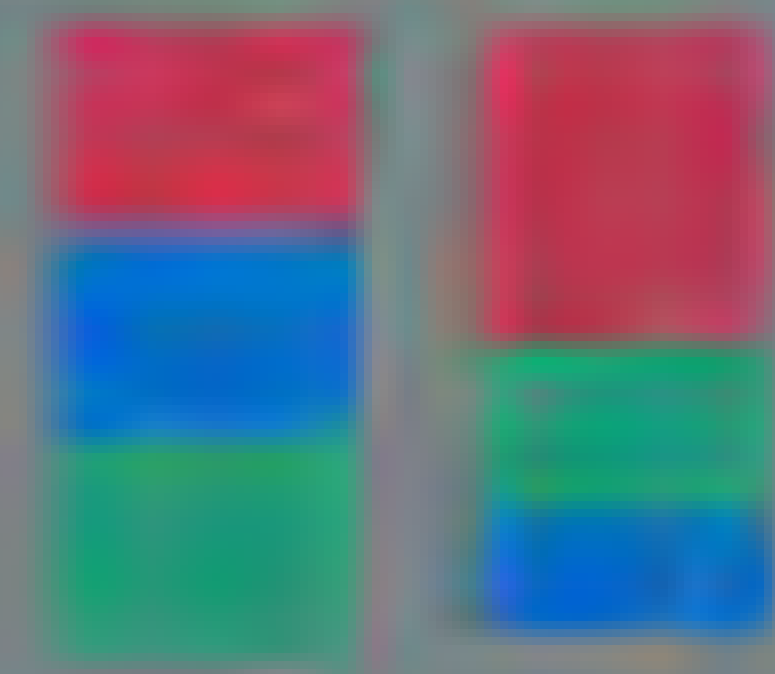
Two analogous colours and one contrast, with green predominating..



TWO ANALOGOUS COLOURS AND ONE CONTRAST.



Two analogous colours and one contrast, with blue predominating.



Two analogous colours and one contrast, with red predominating.

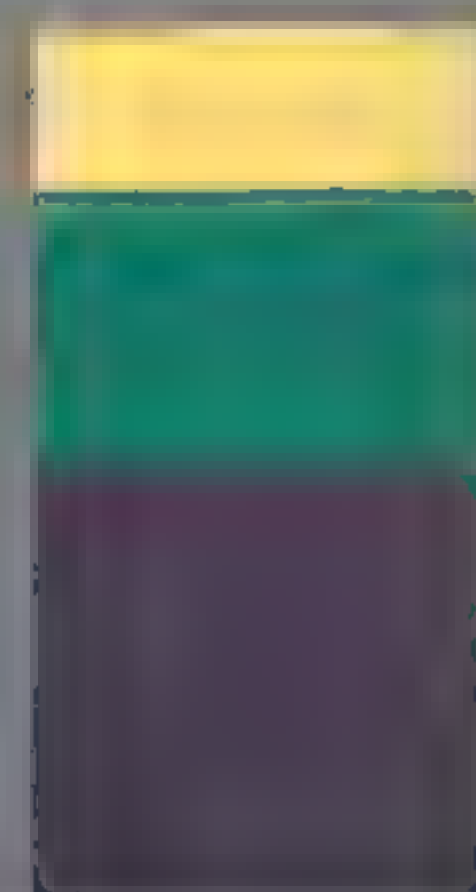






# EXTENDED HARMONY.

An extended harmony is here shown with a value scale, indicating its relationship to it in tone.



An extended harmony with the colours used in varying proportions.  
 a) prussian blue dominant..  
 b) lemon yellow dominant..  
 c) green dominant.







Interior, detail of Van Gogh's print,  
using the same colours and proportion  
of colour as the print. 1 green  
2 red 3 yellow 4 vermilion 5 blue  
6 ultramarine 7 off white 8 light  
9 black.







PLATE 1







EXERCISE ON THREE ANALOGOUS COLOURS.  
Orange orange green, Orange green  
plus white, Green green orange  
plus white.



Orange orange green, predominates.

Orange green plus white, predominates.



Green green orange plus white predominates.





EXERCISE ON TWO ANALOGOUS COLOURS A  
ONE CONTRAST. Purple purple orange,  
Orange orange purple plus white, and  
the contrast Orange green plus white.



Purple purple orange predominate..



Orange green plus white predominate..



Orange orange purple plus white predominate..





EXERCISE ON A COLOUR, A CONTRAST AND A  
TONE. Colour- orange purple, contrast  
orange green green plus white, and discord  
orange green plus white.



Orange purple predominates.



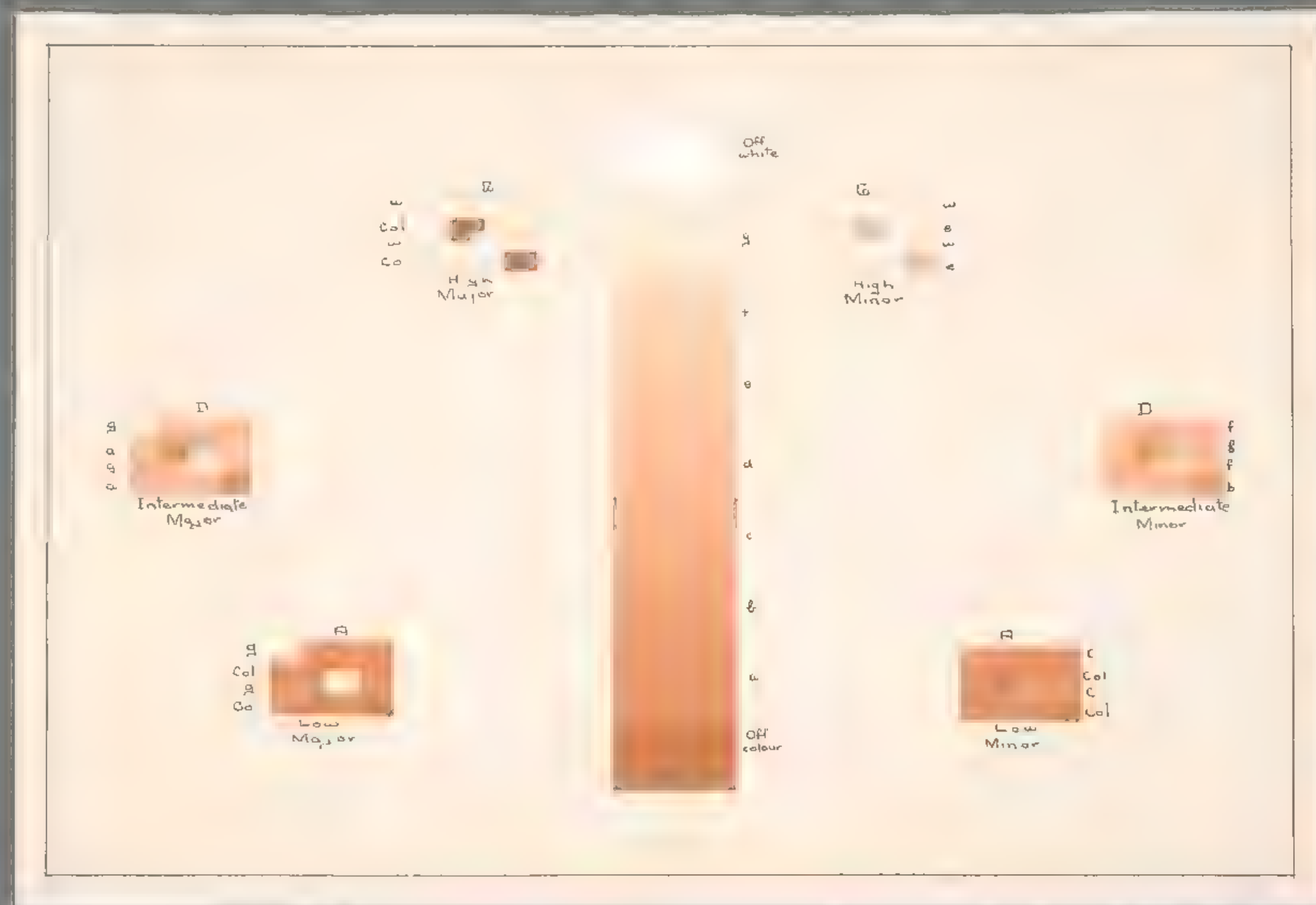
Orange green plus white predominates.



Orange green plus white predominates.











1) EXERCISE ON BRAQUE.



A copy of one of Braque's prints, with the colour transposed into greys, and changed from a low major key into a high major key.







Acopy of one of Braque's prints, with the colour transposed into a high major key from a low major key, and following the tones of the previous grey exercise..





To irritate colour.



Add a little of each colour to one and other.



Use entirely different colour and add it to the rest of same.

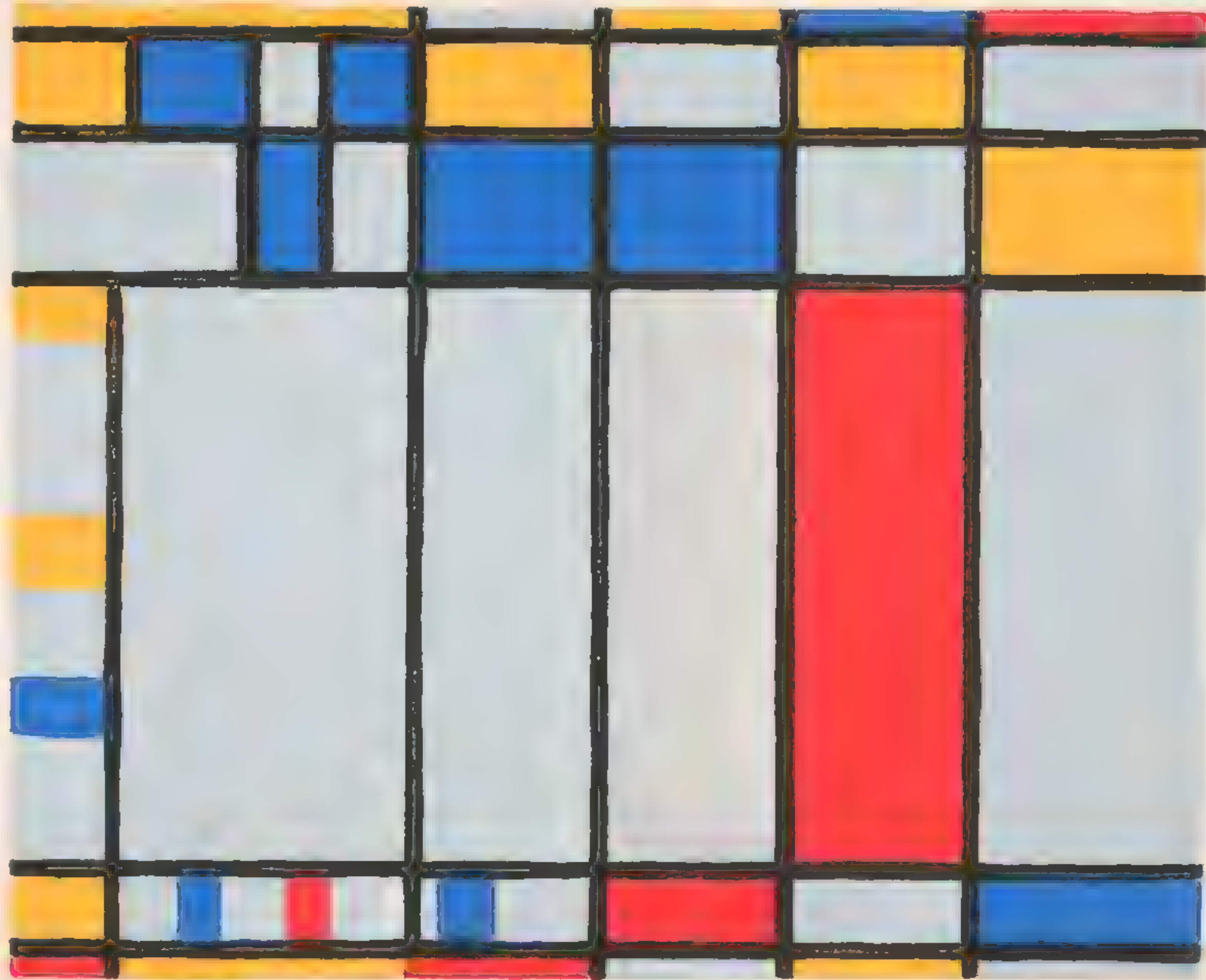


Separate the two irritations by another colour.





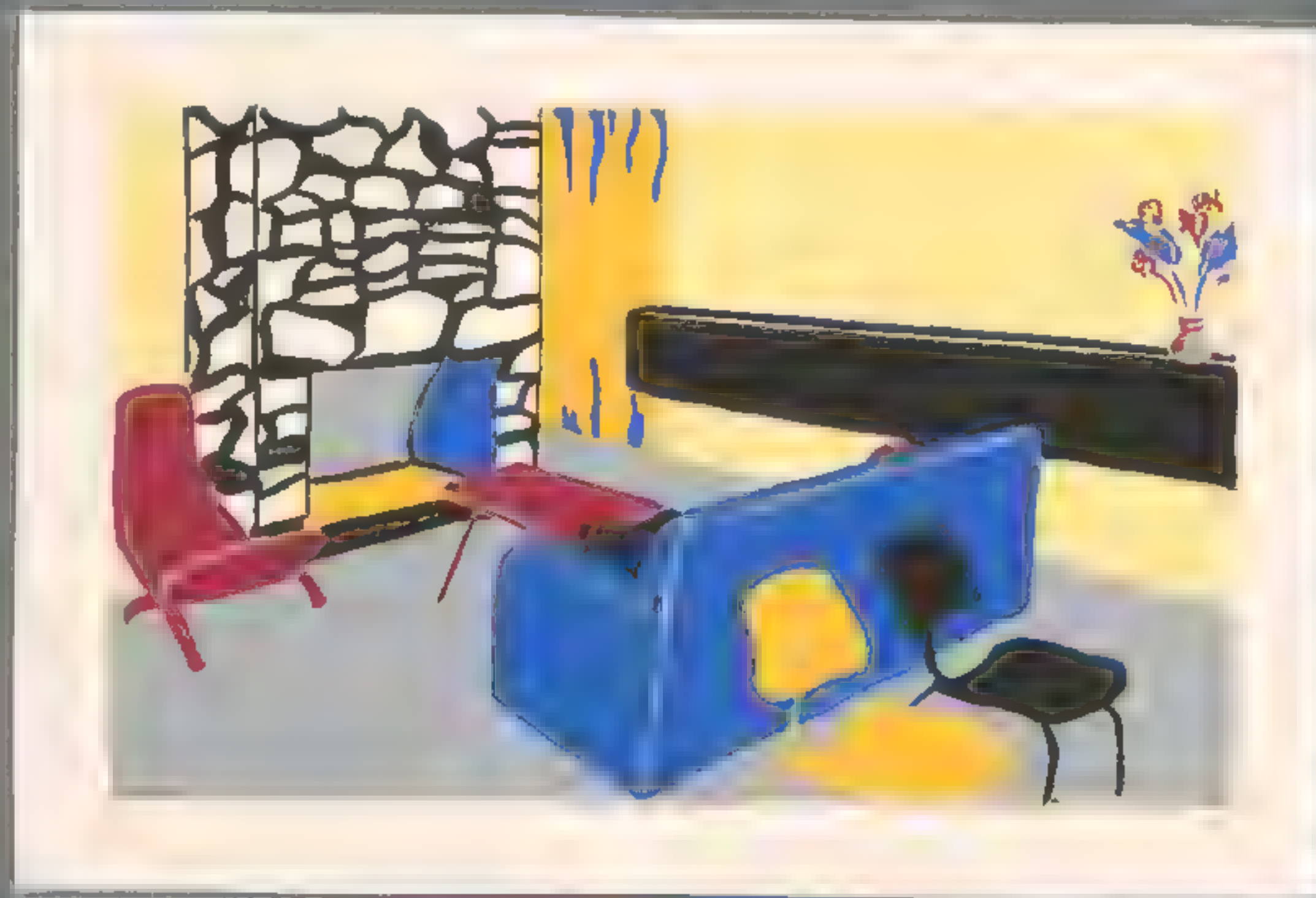
EXERCISE BASED ON MONDRIAN.







INT. P. BASED ON MONTROSE.











# 'W' VALUE CHART

For 'W' or dark pattern cominant against light background 'D'

Weak value contrast. Minor or small value intervals.					Moderate value contrast Medium value intervals					Strong value contrast-major or great value intervals						
4 value step contrast between extremes of lightest and darkest values 'A' and 'Z'					5 value step contrast between 'A' and 'Z'					6 value step contrast between 'A' and 'Z'		7 value step between 'A' and 'Z'		8 value step between 'A' and 'Z'		
Value Scale	P Blue W1	3 Green W2	Green W3	4 Green W4	L Yellow W5	R Orange W6	Orange W7	Y Orange W8	C Yellow W9	Verm W10	Carmin W11	R Purple W12	Purple W13	B Purple W14	Litra W15	Value Scale







# D VALUE CHORDS

For 'D' or light pattern dominant against dark background 'W'

Weak value contrast minor  
or small value intervals

Moderate value contrast  
Medium value intervals

Strong value contrast - major  
or great value intervals

4 value step contrast between  
extremes of lightest and  
darkest values 'A' and 'Z'

5 Value step contrast  
between 'A' and 'Z'

6 value step  
contrast between  
'A' and 'Z'

7 value  
step between  
'A' and 'Z'

8 value  
step between  
'A' and 'Z'

Value Scale	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13	D14	D15	Value Scale
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EXERCISE ON THE 'W' AND 'D' VALUE CHORDS.



Four tones used in balancing proportion from the 'W' value chord.



Four tones used in balancing proportion from the 'D' value chord.

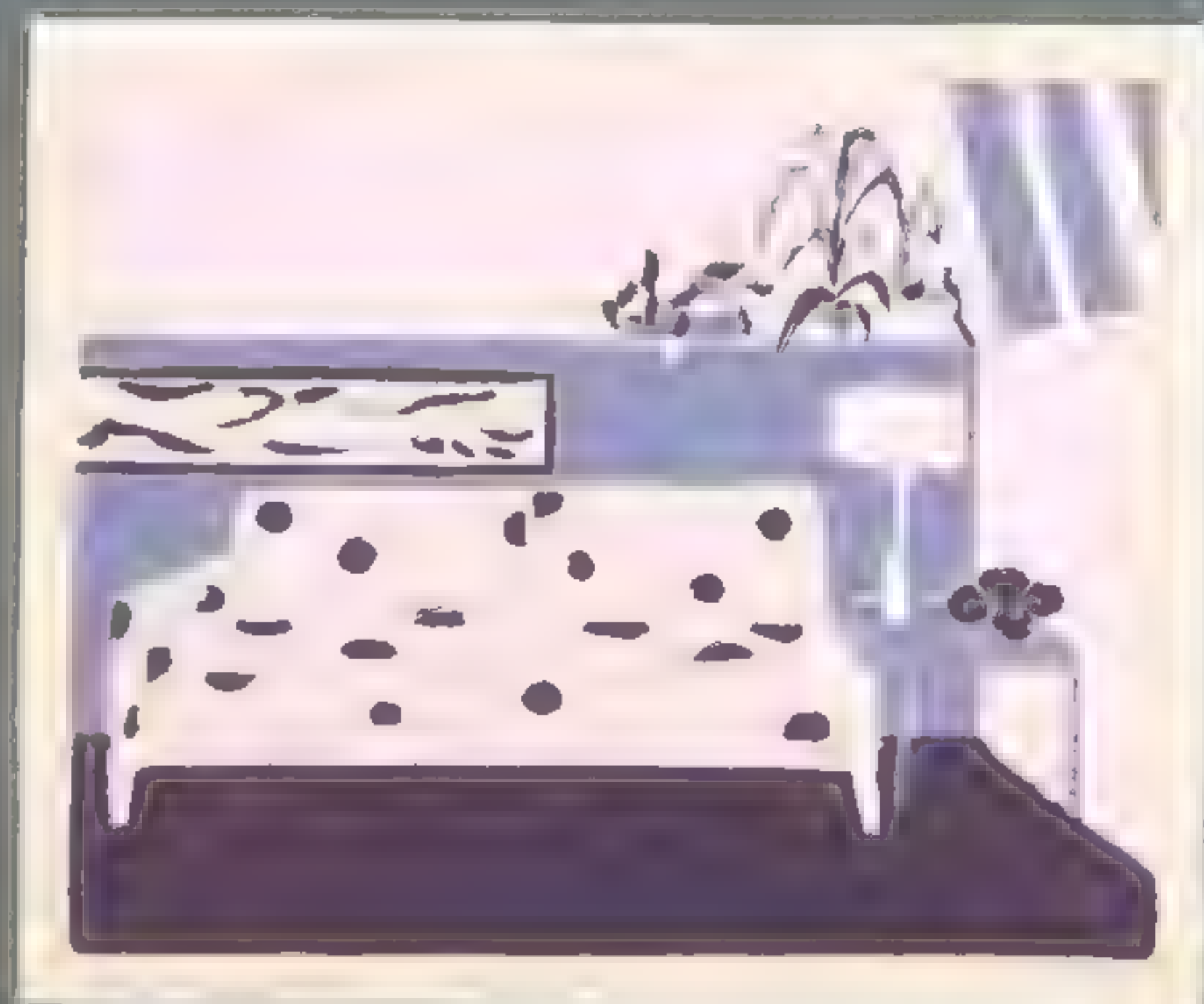












Interior based on an extended harmony using pure colours, broken down with white.



Interior based on an extended harmony using pure colour.





Interior based on a print of Casoratis, using same proportion and colours.







Interior based on a Cezanne print, using same proportion and colours.



EXERCISE 4.



An interior using 4 tones of grey in varying proportions and tones.



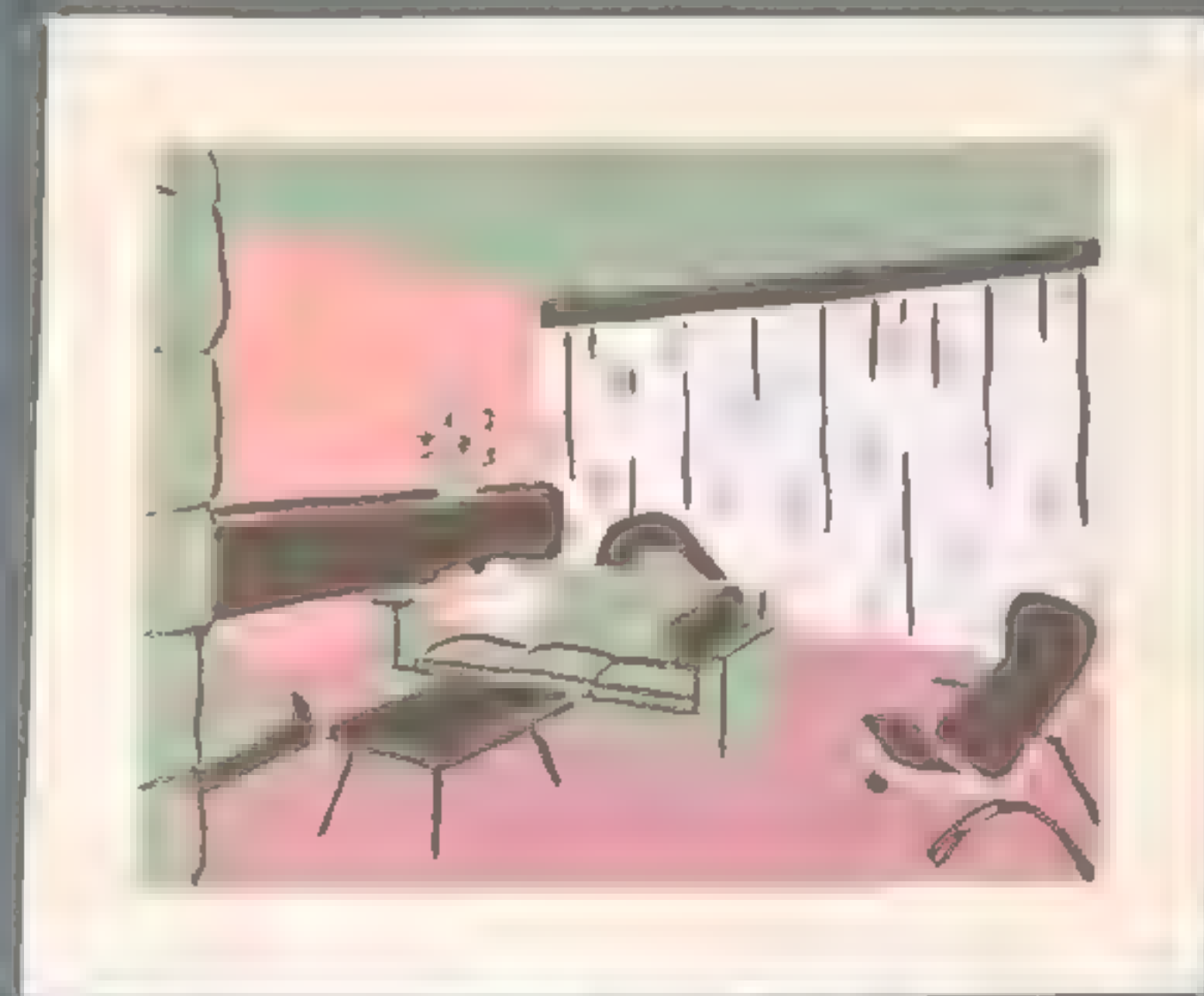
The translation of the interior based on 4 tones of grey, into colour.







An interior using the same 5 colours, but translating them so as to form an intermediate minor key.



An interior using 5 colours, translated to form an intermediate minor key.





Exercise based on Mondrian using tones of grey to produce a Low Major key.



Tones of grey are to produce an Intermediate minor key.







Tones of grey used to produce a High Major key.



Colour has been substituted from the tones in grey, still retaining the High Major key.

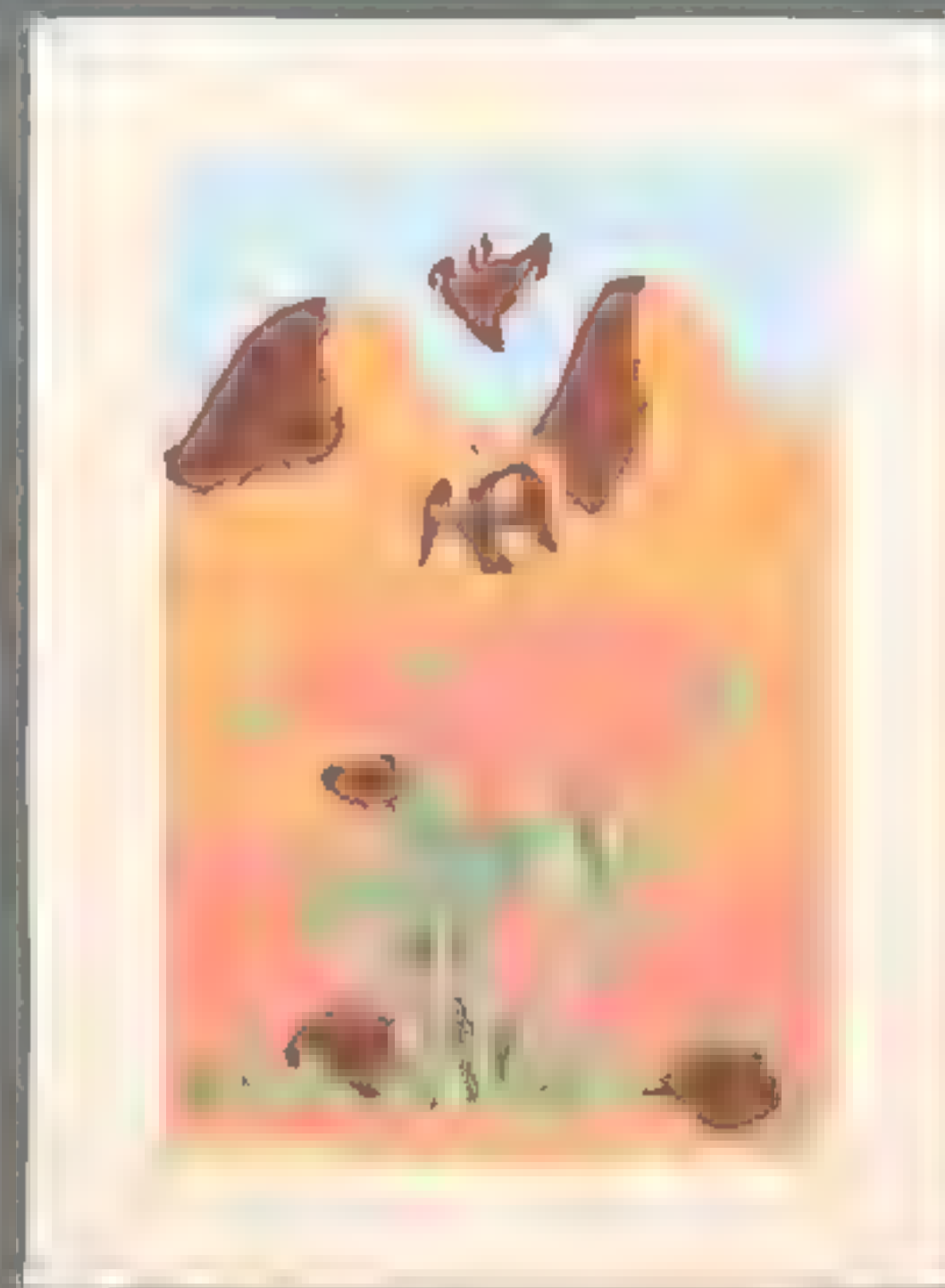




The four tones of grey  
under which all the  
colours from the poster fall.



Four tones of grey in proportion;  
with the colours of the poster  
alongside the correct tone of grey.



The Graham Sutherland poster.



Interpretation of the Graham Sutherland poster.





EXERCISE 8.



An exercise based on the "D" value chords,  
the interior above being taken from the  
4 value step contrast, "D2".





An exercise based on the "D" value chords, the interior above being taken from the 4 value step "L13".







Exercise based on two analogous colours, contrast and discord, the discord being used in the smallest quantity.



Exercise based on two analogous colours, contrast and discord, the discord being used in the greatest quantity.



HISTORY OF STYLES.

VIVIENNE CHAPTER.



## HISTORY OF STYLES.

### Lecture 1.

Man is believed to have descended from some man-like ape such as the chimpanzee. The first men called Pithecanthropus, or sub-men, seemed to disappear altogether during the Fourth Glacial Age, but the Neanderthal men, who had sufficient intelligence to adapt themselves to the colder and harder conditions, began to seek the shelter of the caves. This age occurred about 50,000 years ago. It was following these Neanderthal men, that the first true men are believed to have lived. These true -men continued to live in caves, and it was this age which was called the newer Palaeolithic age. These people, are well known for their drawings and paintings on cave walls and bones. They were especially skilled in the engraving of animals in motion, which showed that they must have studied the animals and their habits very closely. For paints, they used black, brown, red, yellow and white pigments, and many of the paintings still remain in the caves to-day. Many of these works of art, must have been done with the aid of artificial light, and having used the fire for cooking, and as protection from the wild animals, it is presumed that they used some type of soapstone lamp in which fat could be burnt. This period of artistic ability is recognized as one of the greatest periods in art, and it is often given the name of the Reindeer Age.

### Lecture 11.

Soon after this, came the Pluvial or Lancustrine Age, the rain or pond period. This period also continued with the great change that the earth's surface was undergoing. Gradually it was discovered that food could be cultivated, and this led to man having to settle, instead of wandering from place to place. He came from the caves and built huts forming small settlements, cultivating crops and raising live stock. The discovery of metals, and the use of great heat to harden clay to form pottery which they decorated, was soon discovered. It was not long before different tribes began fighting each other to gain properties, and this led to the formation of lake cities. These cities consisted of a cluster of houses raised on long poles above the water, and it was usually connected to the main land by one bridge. This way of living gave greater protection to the tribes. Tenochtitlan, or Mexico city is a very famous lake city.

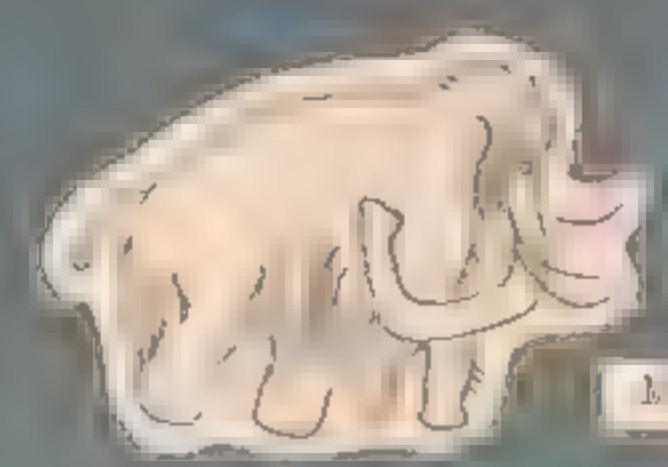
One of the earliest civilizations was the Egyptian, which existed roughly about 6,000 years before Christ. The Egyptians had a solar calendar 4,250 years B.C., and were beign ruled by chieftans 3,800 years B.C., (circa). They knew the use of brick and copper, and began using fire in connection with metals. They used brick and wood for buildings, instead of the predecessors hovels, and they worked in stone, very soon passing into the bronze age. They had a number of gods, among them being the god of fire. In 4,300 B.C., Egypt had its first dynasty, (Menes), and its 31st and last, was when Egypt fell to Alexander the Great in 332 B.C., the last one called Ptolemies. During Egypt's independence, it had a number of great kings. The first city of Memphis, which was formed on the Nile, was formed by the people who came from the caves in the mountain ridges. When Memphis died, Thebes rose developing on either side of the river. It was Thebes which was noted for the embalming of bodies, and this took place on one side of the river, while the city grew on the other. The next city was Sais and then Alexandria. All of these cities are noted for the beautiful sculptures, pyramids,



Neanderthal Man.



Engraving on cave wall.



One of the earliest implements from the Paleolithic Age.



Hand axe from the Chellean Age.



Stone statuette.



Points.



Lebber cu, or mortar.



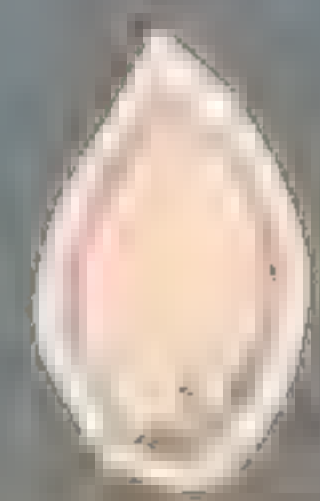
Surfer



Head of a woman carved in ivory.



Hand axe from the Mousterian Age.



Parpoons of Reindeer horn.



Pieler from the mousterian Age.



Arrow straighteners.



A Reindeer Age masterpiece painted in four colors, found in the cave of Lascaux, France.







# NEOLITHIC IMPLEMENTS.



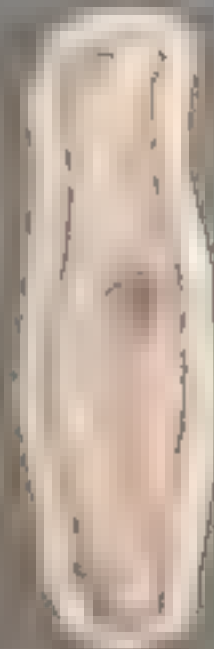
Stone axe.



Axe hammer of polished stone.



Stone mallet.



Axe hammer of polished stone.

and other great works of art. The Egyptian paintings and engravings of figures, are always noted for the way in which the shoulders and upper body are in front view, and the rest of the body is in profile. The Egyptian art is also one of the great eras in art.

Lecture 3.  
There were a great many famous pyramids in Egypt, among those beign Cleops, Kephren, Likerinos. The colours used in this early period were white, black, yellow, red, green and blue. The blue came from marble and the green from copper etc. The men were usually painted in terra cotta, probably to indicate strength and greater exposure to the sun, and the women were painted the more delicate shade of yellow. If the figure to be portrayed was a king or god it was done on a much larger scale. They had a great number of gods which they worshipped, the scorp beetle, the cat, the jackal, the bull etc. The sun and the moon were the greatest of all the gods and goddesses, the sun god beign Ammon-Ra, and the moon goddess beign Isis. The Egyptians were also very clever with make up. The city of Alexandria is well known for the lighthouse on the island of Pharos. Memphis, which was situated near the delta of the Nile lasted 1,000 years, and Thebes which rose after Memphis had died lasted 1,800 years.

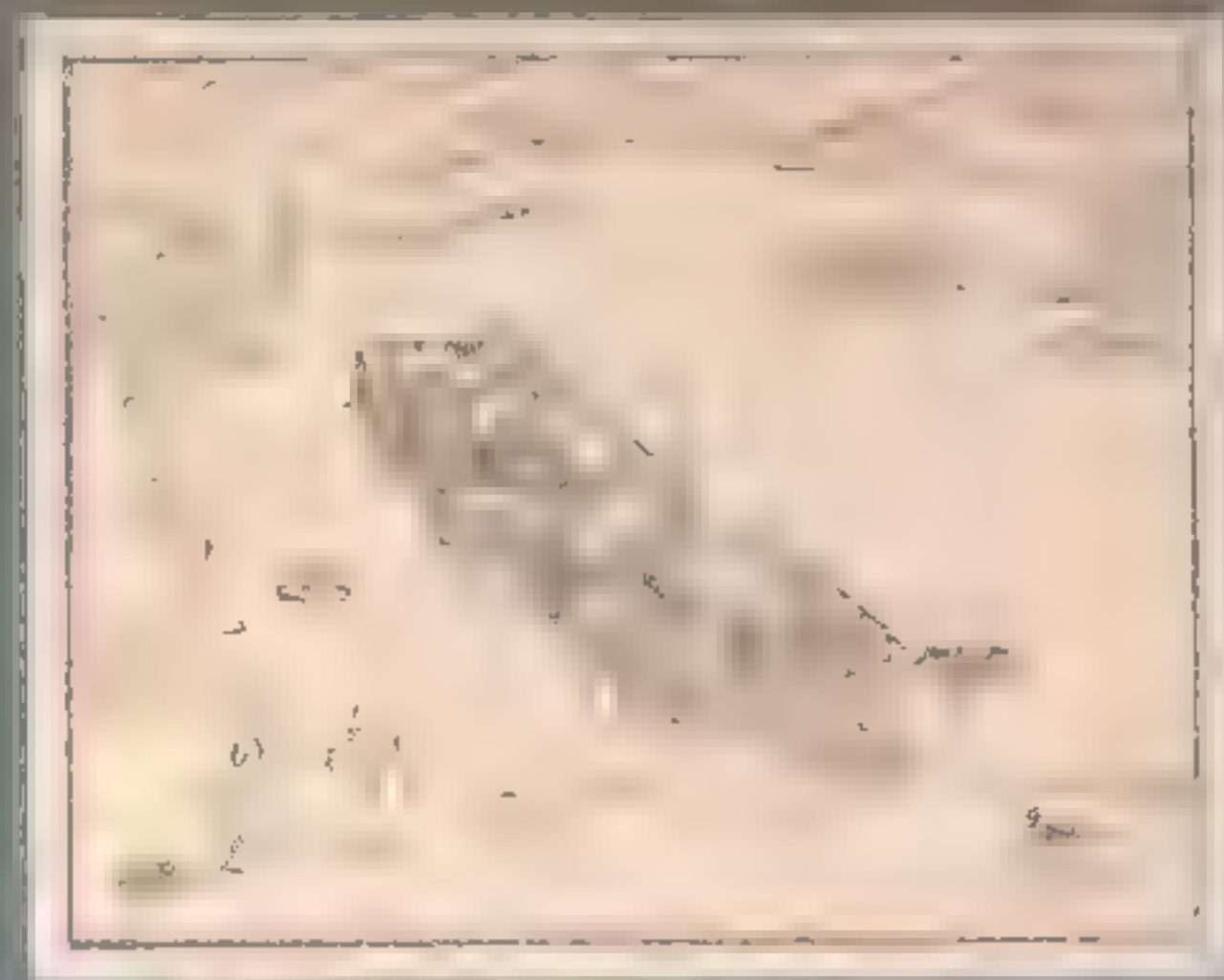
## Lecture 4.

The Assyrians, a Semitic people were meanwhile settling about a number of cities of which Assur and Ninevah were the chief. They wore beards and ringletted long hair, tall caps and long robes and the people were governed by a high priest acting on the behalf of a protective god. Their architecture was in the form of towers and palaces which were on platforms. The Assyrians were conquered by Sargon I and became free again; a Tushratta, king of Mitanni, to the north-west, captured and held their capital, Ninevah for a time; they intrigued with Egypt against Babylon, and under Tiglath Pileser I, conquered Babylon about (1,100 B.C.) Their hold on the lower, older and more civilized land was not secure, and Ninevah, the stone city, as distinguished from Babylon the brick city, remained their capital. For many centuries power swung between Ninevah and Babylon, and sometimes it was a Babylonian king who it was an Assyrian who claimed to be "king of the world". In 722 B.C.

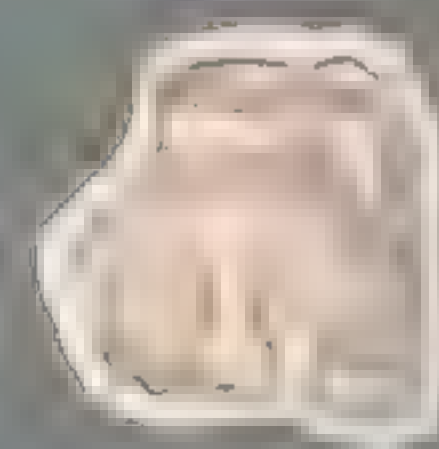
Tiglath Pileser III conquered and ruled Babylon, so founding what historians know as the New Assyrian Empire. The next great king after Tiglath Pileser, was Sargon II. Another king of this period also made the first code of laws. They believed in the elements, fire, water, earth, air, stars and other gods and goddesses such as the sun and Venus (Ishtar). They also believed in good and bad spirits and followed astrology.

## Lecture 5.

The Assyrian empire lasted only 150 years after Sargon II. Fresh nomadic Semites coming from the south-east, the Chaldeans, assisted by two Aryan peoples from the north, the Medes and Persians, combined against it, and took Ninevah in 606 B.C. The Chaldean empire, with its capital at Babylon (second Babylonian Empire), lasted under Nebuchadnezzar, the Great (Nebuchadnezzar II) and his successors until 539 B.C., when it collapsed before the attack of Cyrus, the founder of the Persian power. It was the Assyrians who discovered



Restoration of a Lake Dwelling.



Pottery from Lake Dwellings.





the arch and knew the way of producing glazed pottery. These people were very fond of two square towers. Important towns were Tyre, Sidon and Biblos. The temple of Jerusalem was built during this period under the supervision of King David, founder of the city of Jerusalem. David was crowned by Samuel, king after the death of Saul. The temple was later destroyed by the Chaldeans and rebuilt by Zorobabel in 518 B.C. It was rebuilt on the old plan and enriched and enlarged by King Herod in 16 B.C., only to be erased when Jerusalem was taken by the Roman Emperor, Titus in 70 A.D. The plan was similar to the plan of Egyptian and Phoenician temples, and was decorated with extraordinary luxury - gold, silver, ivory and tapestries. The walls were of stone and it had a flat roof with rafters in Lebanon cedar. There were no Assyrian arches, and it had bronze gates and winged cherubins. Titus caused a Temple to Jupiter to be built on the site of the Temple of Jerusalem. On the same foundations the Arabs built much later the magnificent Mosque of Omar, standing to this day.

#### Lecture 1.

The early Cretans were of unknown race, but probably of a race akin to the Iberians of Spain and Western Europe and the dark whites of Asia Minor and North Africa. This race lived not only in Crete, but in Cyprus, Greece, Asia Minor, Sicily and South Italy. It was a civilized people for long ages before the Aryan Greeks spread southward through Macedonia. The capital of Crete was Cnossos, over which Minos ruled. (The kings it would seem, were always called Minos, as the kings of Egypt were called Pharaohs). It was discovered that in the palace of Minos, there was a labyrinth. The pottery, the textile manufactures, the sculpture and paintings of these Cretans, their gem and ivory work, their metal and inlaid work, is as admirable as any that mankind has produced. They were given to festivals and shows, and, in particular, they were addicted to bull fights and gymnastic entertainments. Their female costume became astonishingly "modern" in style; women wore corsets and flounced dresses. There came at last a change in the conditions of the lives of these people, for other peoples, the Greeks and the Phoenicians, were also coming out with powerful fleets upon the seas. It was about 1,400 B.C. when Cnossos was sacked and burnt, and though the Cretan life struggled on there rather lamely for another four centuries, there came at last a final blow about 1,000 B.C. (that is to say, in the days of the Assyrian ascendancy in the east). The palace of Cnossos was destroyed never to be rebuilt nor reinhabited. Possibly this was done by the ships of the new-comers into the Mediterranean, the barbaric Greeks, a group of Aryan tribes, who may have wiped out Cnossos as they wiped out the city of Troy. The siege of Troy lasted 10 years ending in its complete destruction. The reason for this is believed to be that the Cretans stole youths and maidens, and after Helen, wife of Minelas, King of Sparta was kidnapped, Paris, son of Trojan king, and the kings of Greece united under Agamemnon, and won over Cnossos by means of the Horse of Troy.

#### Lecture 2.

The rise of the civilization on Greek soil, was very similar to the Cretan, and undoubtedly under Cretan influence, beginning probably in the sixteenth century and lasting till the end of the 1st



Statuettes from middle-class  
Mycenaean times.

Foot soldier.



Female.

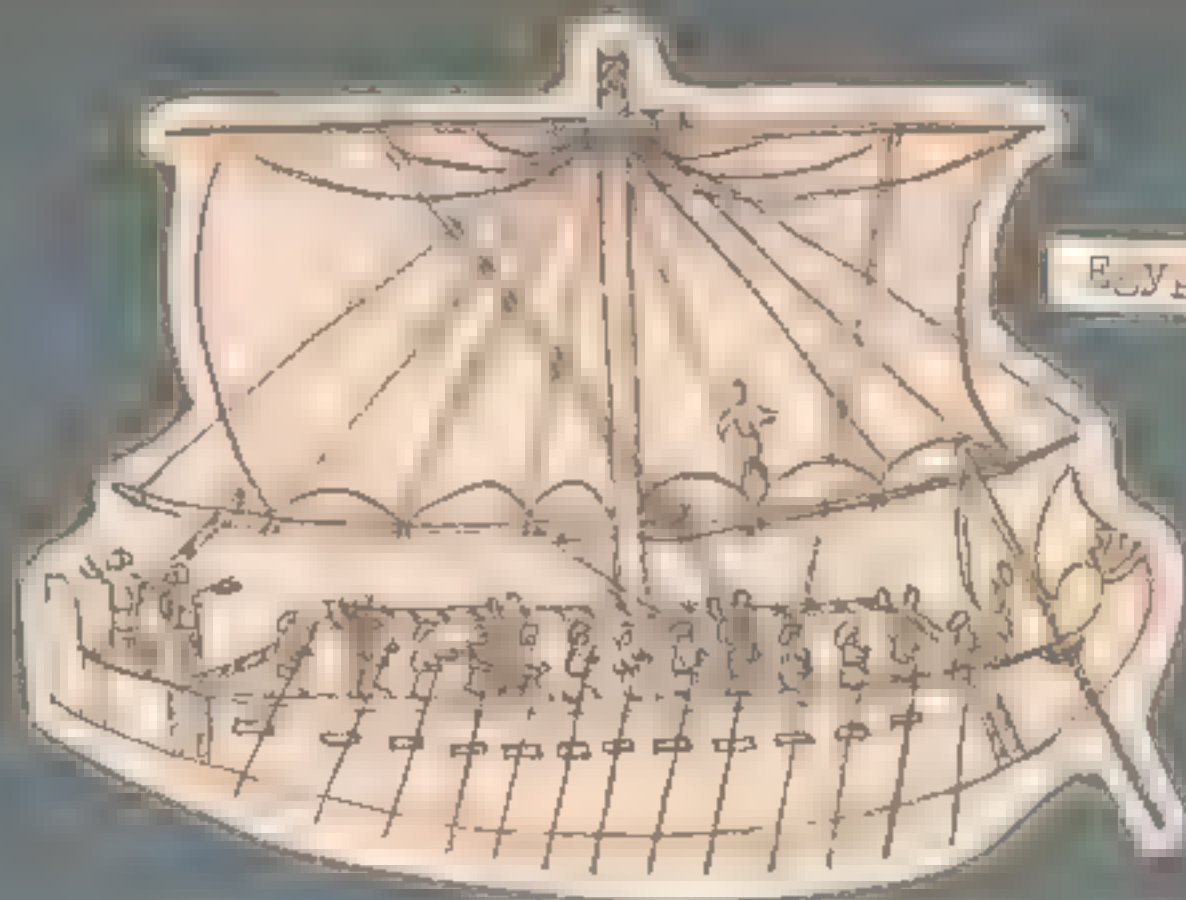


Mycenaean, 13th century B.C.

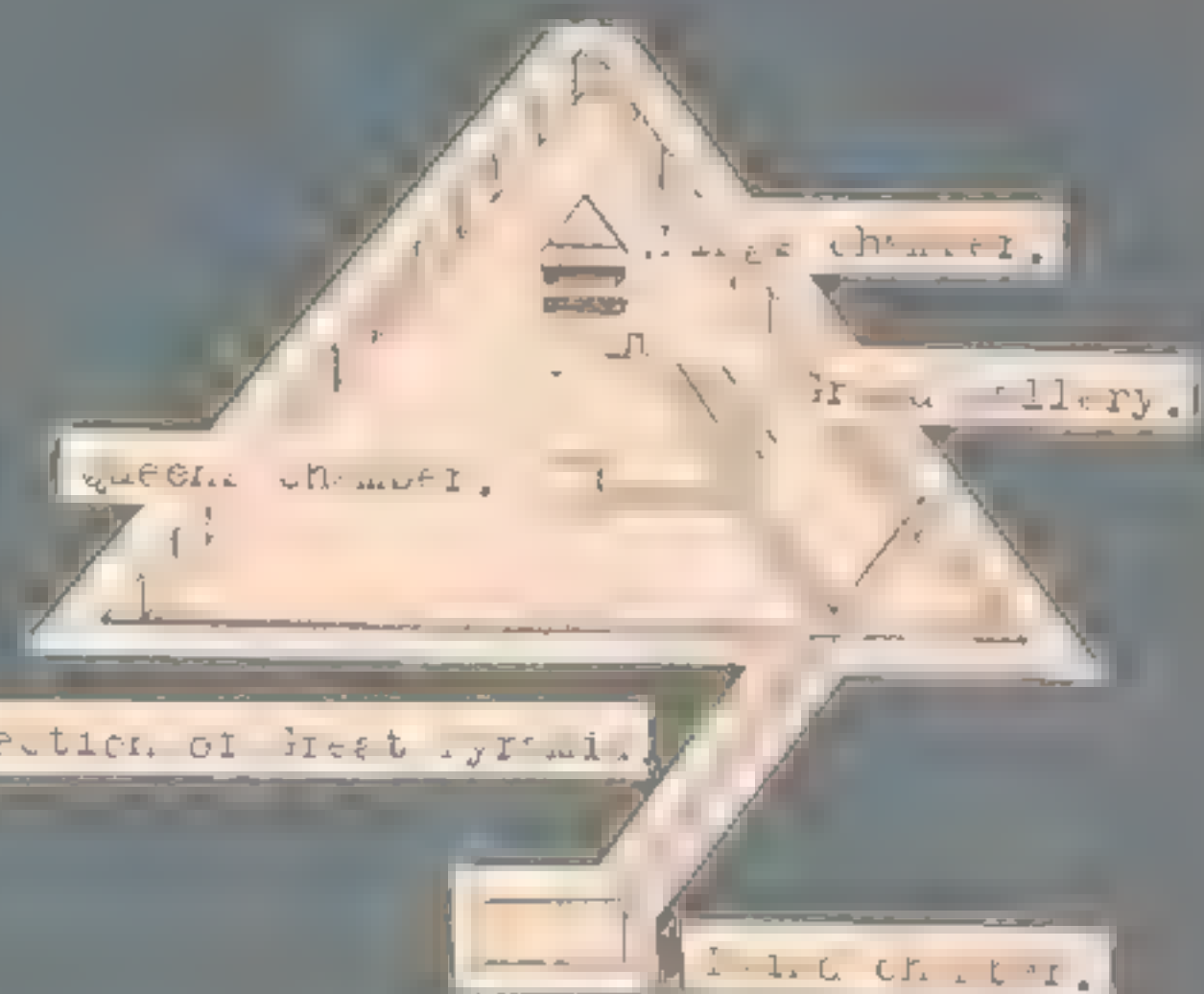


Hieroglyphic.

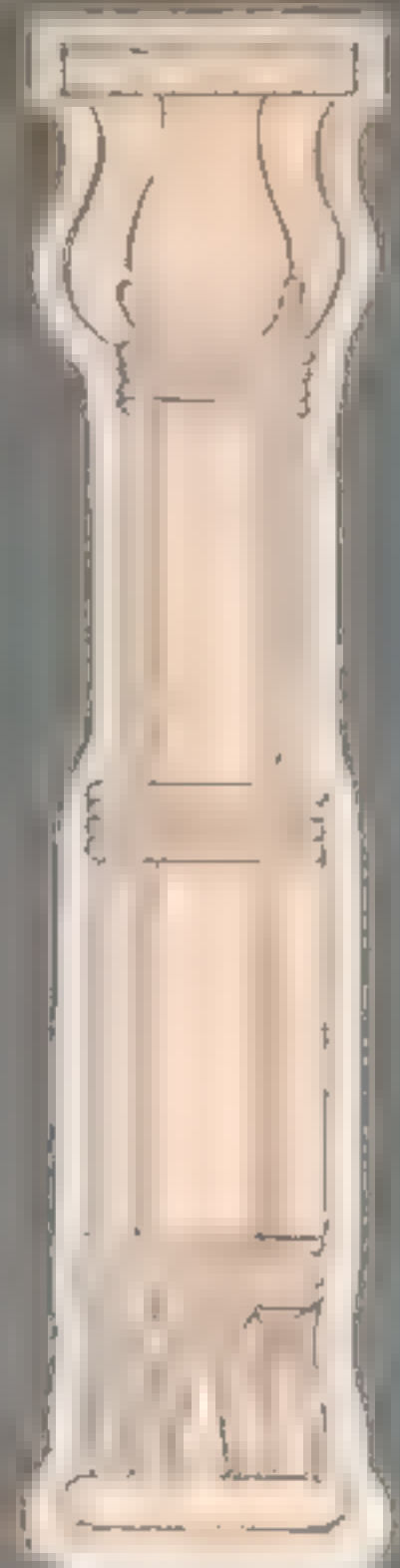




Egyptian ship.



A section of Great Pyramid.



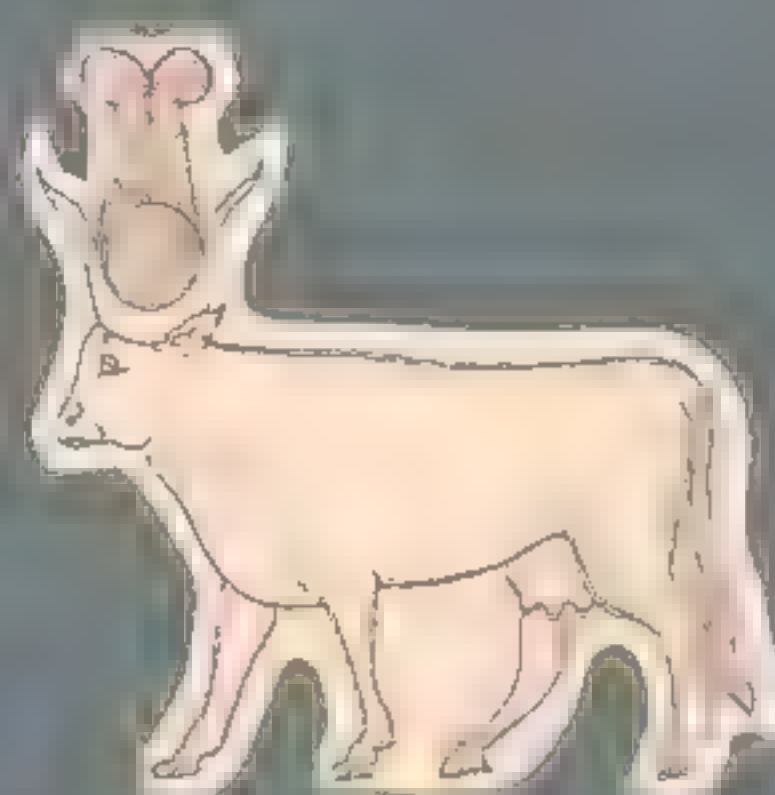
Actual base of column.



Lotus flower capital.



Early figure of the Egyptian hippopotamus goddess.



Hathor the Egyptian cow goddess.



Hathor and Isis, between the columns of the temple.



Sphinx.



Bastet, the Egyptian goddess of cats.







Alexander the Great.



Terracotta figure from Knossos  
a votary of the Snake Goddess.

twelfth. The richest and strongest city on the coasts of Aegean, seems for a long time to have been Mycenae; and the whole civilization to which its greatness belonged had been called "Mycenaean". The Greek orders were DORIC, IONIC, CORINTHIAN. This period was known as "The Golden Age", it being a period which produced great artists particularly sculptures, great poets, playwrights, philosophers, orators and great architects. The Greeks themselves were a poetic imaginative and beauty loving people. Their religion was based on myths and legends concerning the lives and deeds of the gods and Goddesses who were supposed to live on Mount Olympus, they were ruled over by Zeus. The Greeks paid great attention to the development of the human body; they thought that a strong and healthy body would help to produce similar qualities in the mind. In order to get the perfection physically, an important part of the education system was physical culture. They held their Olympic games on Mount Olympus, and it was in these that all the best athletes took part. In order to obtain grace in movement as well as skill, they had rhythmic dances, some of which told a story. Some of the famous buildings during this age were the Parthenon and the Erechtheion. The Parthenon was looked on by the Greeks as being the most perfect building, and was dedicated to the worship of Pallas Athena, the virgin goddess. It was ordered by Pericles in 436 B.C. and took four years to build. Sparta was a very important Doric city, and all its citizens were equal, except old and new inhabitants, the old inhabitants were usually reduced to slavery. They had a government, two kings, 28 elders and an assembly of people for the ruling of Sparta. Lycurgus said to have made laws hard and austere. The children were taken at the age of seven for military training and sports. There was economy of speech, and Lacedaemonia, another ruler grasped the whole of Peloponnesus under one rule. In Athens the first king was Dracon, who tried to establish the laws of Sparta, but was unsuccessful. Pisistratus, who followed Dracon took power and governed wisely from 560 to 527 B.C. Cleisthenes took power in 500, and carried on Dracon's (reformer's) work and did away with Draconian law, and established ostracism as a result of which.

- 1) Athens became very democratic and was governed by an assembly of the people, and those who were too poor were subsidized.
- 2) Council of 500 was elected to make laws, the members being elected by secret ballot.
- 3) Executive power in the hands of ten Archontes and ten Strateges elected for one year, and at the end of which they could be re-elected.
- 4) Justice was also carried out in connection with the people. Areopagus (crimes) were decided by ballot.

The first attack upon Greece proper was in 490 B.C., taking the form of a sea attack. This expedition made a landing near Marathon in Attica. The Persians were guided into Marathon by a renegade Greek, Hippias, son of Peisistratus, who had been a tyrant of Athens, but they lost the battle and were forced to turn back. The great period of Athens then occurred during the 5th century. Athens gradually fell during the Sicilian wars in which the greater part of the Hellenic nation was engaged. Following the fall of Athens, the people decided that the only thing to do was to escape and so the Athenians went to Persia.



Macedonian warrior.



Assyrian warrior



#### Lecture 8.

Following the retreat of the ten thousand there was a period of wars in Greece. Thebes in the north of Greece in Boetia, predominated and overthrew Sparta in 479 B.C. Athens remained the centre of culture. In the year 399 B.C., the philosopher Socrates was condemned to death for his corrupt ideas. Platon was another great philosopher who was an idealist. Aristotle was also another great man with a very versatile mind and who was the teacher of Alexander the Great. Up till now Macedonia had not been heard of, but under Philip of Macedon (361-336), these people had developed a powerful army. This army marched on the cities of divided Greece and defeated Athens at Cheronea in 338 B.C. Alexander the Great, son of Philip of Macedon, destroyed Thebes but spared Athens, and he was made general in chief of the Greek armies after which he attacked Persia. His victories were, Granique, and in 334 B.C. he dominated the whole of Asia Minor, and then by the battle of Issos he over-ran Syria and Phoenecia. Following these victories he extended his conquests all over India, and it was only the exhaustion of his armies which prevented him reaching the Ganges. After this he went over to Egypt and founded the city of Alexandria. When he died at the age of 32 in 323 B.C. his empire collapsed and formed itself into 3 parts.

- 1) Macedonia.
- 2) Syria..
- 3) Egypt.

A lieutenant of Alexander's army had a son called Ptolemeus, who founded a new dynasty in Alexandria which lasted from 325 to 30 B.C. Alexandria was Hellenistic civilization, and flourished in the 3rd. century.

#### Lecture 9.

Pergamon, another city in Asia Minor began a large industry in the making of parchment. The women used hand polished bronze, silver or gold mirrors. Pottery when first made, had black figures on it. The art world was becoming less strong, less simply, more intricate, but on the other hand had gained in movement, charm and life. The greatest monument of Hellenistic art that is left to us is the altar of Pergamon in Asia Minor.

#### Lecture 10.

The foundation of Rome began in 753 B.C., by Romulus and Remus. There were 7 kings of Rome from 753-509. Rome was divided into 2 classes, plebians and the patricians, and in 509 B.C., Tarquin tried to establish power over Rome. A republic was established and governed by two consuls, and in case of danger, a dictator was elected for 6 months. All went well until 493 when there was a revolt by the plebians. It took 200 years to quell this rebellion (493-300) and this developed into the wars of the 5th century. Rome allied with the Latins and fought its neighbours, the Sabines being among these, and they finally conquered the Etrurians in the year 395 B.C.

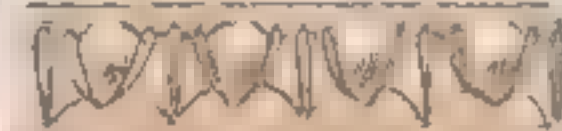
387---The Gauls who occupied France and the north of Italy, invaded Etruria and took Rome thoroughly destroying it.

343-290---The Samite wars occurred against the mountain tribes.

240---Rome extended rule over the whole of the Latins.

281-275---The Pyrrhic wars began against the south of Italy.

146---The large town had risen where Tunis now stands called



The Greek Egg and Dart.

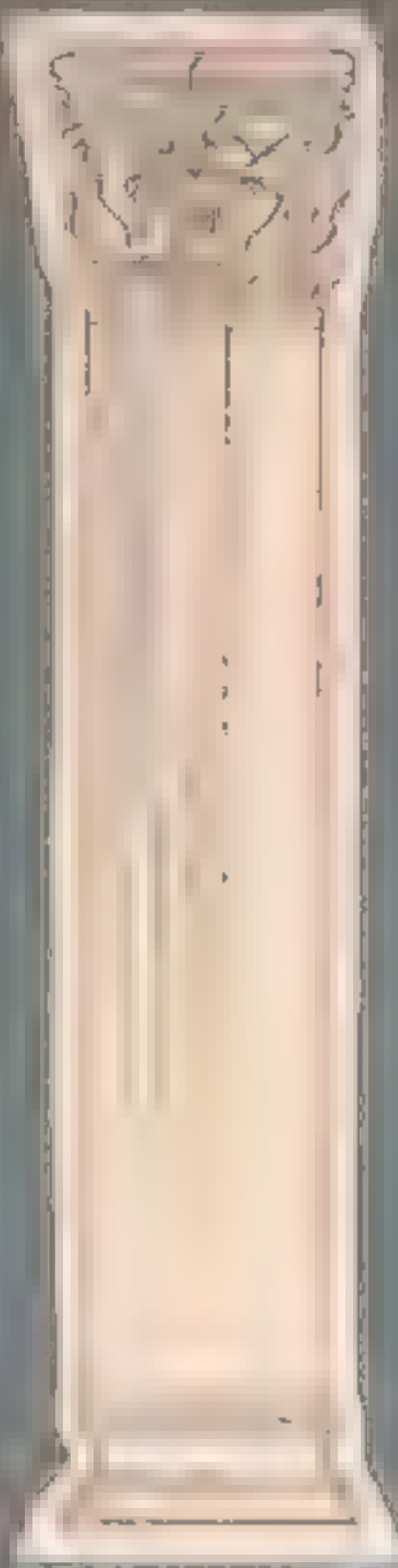


Gold cup with doves.



Ac. m. h. m.

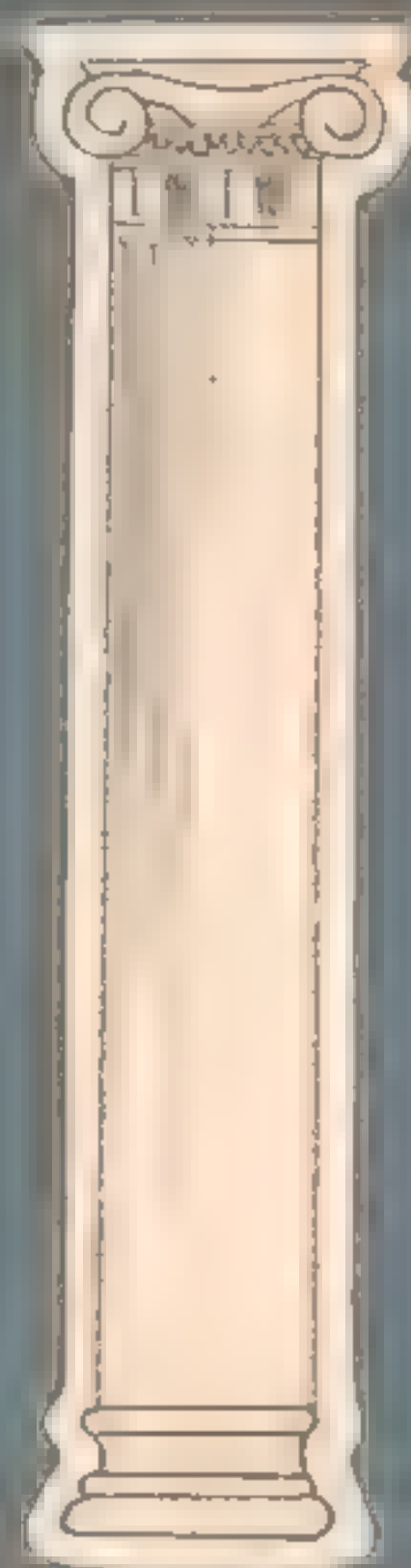




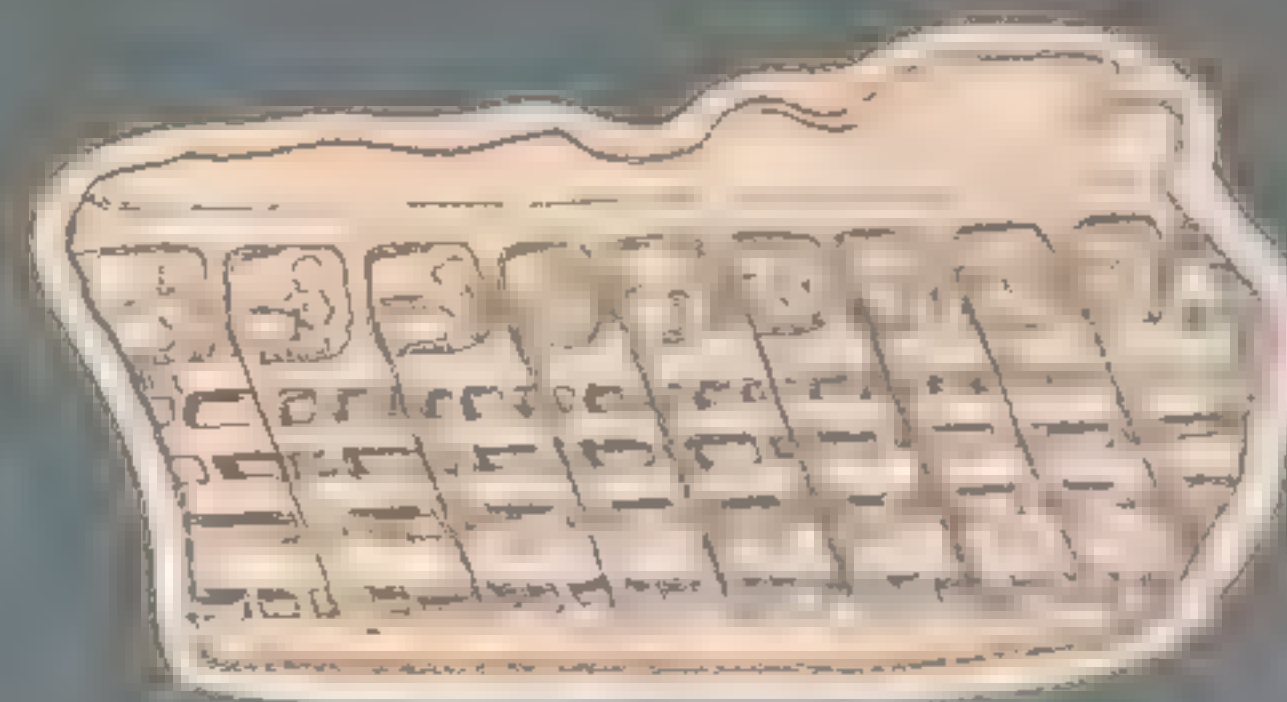
Doric column.



Athena contemplating, a stele.



Ionic column.



Flowers in an Athenian vase.



Monument of Athenian foot soldier.

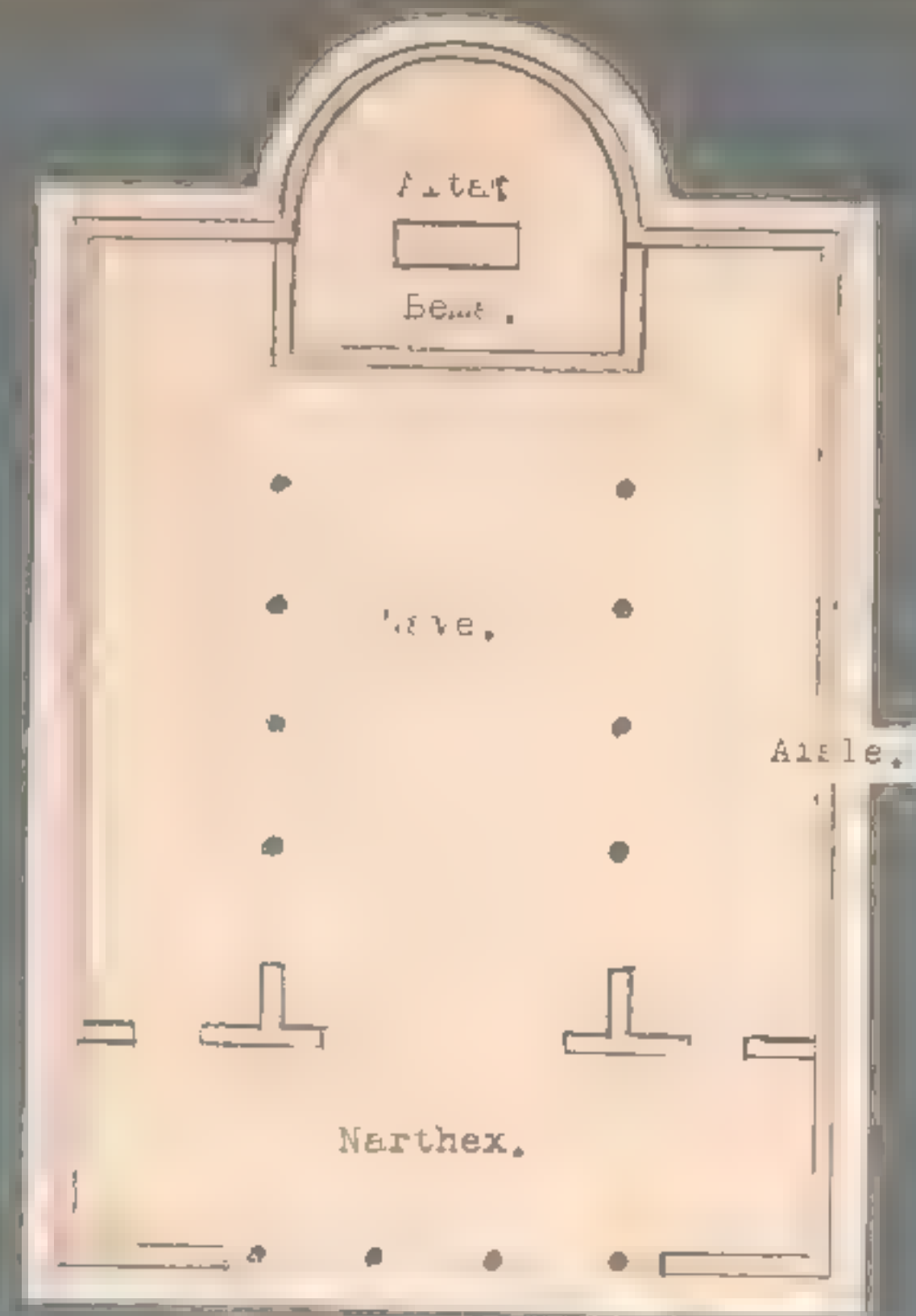


Horses and chariots,  
from a Greek vase.



The Partheon column.





Plan of Basilica.



Byzantine.

Carthage. It was a Semitic town, founded by Queen Dido, and it was a rival of Rome. The Punic wars now began against Carthage, the first began between 264-241 B.C., and lasting 20 years. During this war Carthage lost Sicily, and Hamilcar Barca invaded Spain (235-227 B.C.) creating in Spain a large empire. When he died he passed his empire to Hannibal his son who turned into Rome's greatest enemy. Rome was now expanding north and conquered Corsica, Sardinia, and the Alpine. The second Punic war now broke out (218-201). The Carthaginians did not submit to Carthage. Hannibal took the warriors from Saguntum and marched north across the Pyrenees and Alps to Carthage, but he was not successful and they returned home. In the third Punic war, Hannibal again marched within a few miles of Rome in winter. They defeated the Carthaginians at sea and victory was so certain that they decided to spend the winter at Capoa, and when spring came they attacked and were defeated. Following this, Rome attacked Carthage and destroyed it. Rome then began to expand unhindered, extending all over England up as far as Hadrian's Wall. The dictatorship of Julius Caesar tried to bring all the Roman Empire into one, he was elected for ten years, and then became emperor for life. Following the murder of Julius Caesar by Brutus in 44 B.C., there were a number of other emperors, among those being Caligula, Claudius and Nero, these came over the period from 14 B.C.-68 A.D. Then came several emperors called Antonines 99-193 A.D. This was followed by a prosperous period for Rome, which was not due to hereditary succession, but to the election of Hadrian, Marcus and Aurelius who were the last of the high empire 192 A.D. The next emperors were Commodus, (gladiator) Septimus, Caracalla. These emperors were followed by a group of bad ones until Constantine the Great, (306-337 A.D.) who transformed the whole of the empire. A new creed had sprung up in Palestine, Christianity, and following the crucifixion, the sons of Constantine split up the empire into two capitals, Rome and Constantinople. The great invasion in 406 began the gradual decline of Rome.





VIVIENNE CHAFFER

HISTORY of FURNITURE

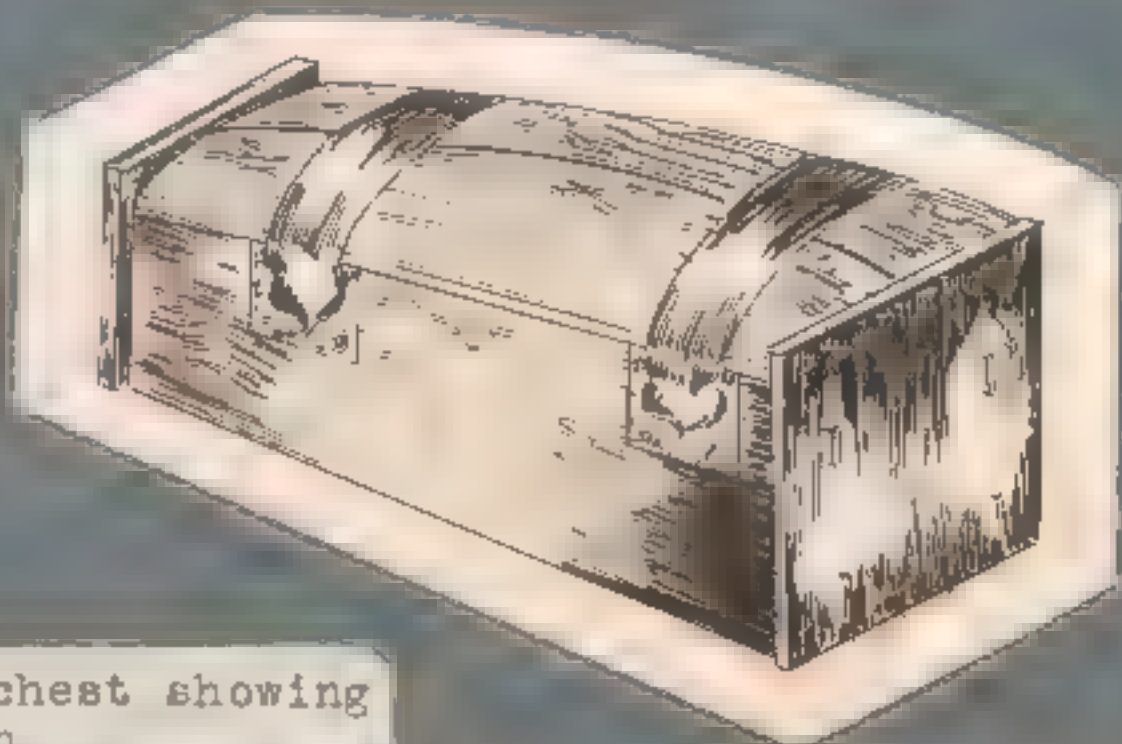
## GOthic PERIOD.

The Gothic period can be divided into the five following.

- 1) Norman: 1066-1189.
- 2) Early English: 1189-1307.
- 3) Decorated: 1307-1379.
- 4) Perpendicular: 1379-1483.
- 5) Tudor: 1483- 1546.

1) Norman The Norman Manor House was often walled in and moated, and consisted of a large common hall with a private solar (a sunning place or balcony), and also more often than not a private room for the owner. The room was at one end of the hall and the kitchen at the other. Throughout these early periods, this hall was used for many purposes, and in Saxon times it was the only room for sleeping, eating, living and cooking for the owner, his guests, family and servants. Such light as there was came through small windows with shutters, and the only heat was supplied by the big fire on the central hearth, the smoke from which found its way through an opening in the roof. This was the gem of all house plans with their many and various conditions. Little domestic architecture remains of this remote period.

Ornament: a) Carved ornament was applied to mouldings, reminiscent of the period Romanesque style, carved foliage especially acanthus scroll is clearly due to Roman influence, though executed in a much bolder style. b) Stained glass began to be used but only in small pieces, leaded together in mosaic like patterns. These lead like windows usually represented biblical subjects set in the blue or red ground, and framed in brilliantly coloured scroll work. c) In public buildings arches forming arcades are frequent along walls, and often piled up in stories to ornament the whole wall. d) Timber roofs were coloured and sometimes broken up in designs representing geometrical shapes such as the long diamond. e) Hanging tapestries added warmth and colour to the otherwise bare interiors. f) Furniture was confined to bare plates of wood on tressils for eating accommodation, chests and coffer were usually bound with straps and locks. Sometimes these chests had beaded tops. g) The details found in Gothic and Romanesque architecture often found their way into detached or moveable wood furniture. Tables of such did not exist for dining purposes. Boards were set on some kind of tressils. All such furniture was usually of unpolished oak.



A Norman chest showing beaded top

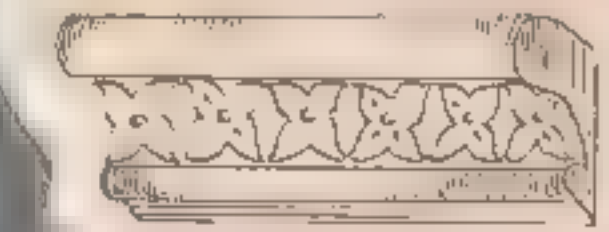


Acanthus scroll used for decorative purposes



Section of the Great Hall





The dog tooth ornament which was used profusely in Early English decoration

2) Early English The 13th. century style was also known as the "lancet" style. This style was less massive than the Norman and appeared on effect, on pleasing proportions, well defined outlines and simplicity of ornament. Tall and narrow lancet openings gave height to the designs, and exteriors were marked by projecting pinnacles and steep pitched roofs. Internally, groups of slender shafts replaced the massive Norman pillars. Lines of dog tooth in the arch of the lancet openings on foliated capitals and knots of leaves had a tendency to impart life to the stone work of the lancet window openings.

The 13th. century saw the development of the house. There was an increase in the number of rooms and improvement in planning. We find the introduction of larder, pantry, wardrobe and oratory. These becoming more general in the 14th. century. These more commodious homes were gradually supplanting the inconvenient hall, but it was still necessary to retain some defensive characteristics. The hall with its reed strewn floor and crude tressil furniture still remains in the main living room and dormitory. Glass gradually began to take the place of wooden shutters, although it was still a foreign luxury. Little Gothic domestic architecture exists to-day. In many churches in Europe there is a wealth of screens and canopies from which domestic furniture evolved. From the examples we can recreate the homes of the Middle Ages. It was the Italians who introduced into Europe the modern style of furniture. At the end of the 12th. century, the Italian style of furniture with mosaic inlays, and textiles in geometrical designs of interlaced lines and curves, which were found frequently later on in Renaissance furniture. Early Gothic furniture was rectangular and massive, well suited to knights in armour whose rough habits have been preserved in the design. It was used, because it was plentiful. The furniture was often built into panelled walls of the room, and the beds, tables and chairs were still made to take the part to facilitate moving.

Cruciform. The cruciform design in the lancet openings was used in great profusion and chisel replaced the axe of the early Norman period. Flat surfaces were often carved with delicate darker designs, sometimes painted and doubtlessly copied from tapestry hangings or painted panels.

Example of a projecting pinnacle which adorned the roofs of Early English buildings





Decorated Gothic This 14th. century style was also known as the Perpendicular or Couperlinia, Middle Pointed or Edwardian. It comprises of the reigns of Edward 2 1307-1327, and Edward 3 1327-1377. This style is much richer in ornament than the Early English and is magnificent because of the geometric and flowing tracery, sometimes framed with the ogee arch, which crowns the opening, coloured glass windows. West Minster Abbey, Exeter Cathedral, York Minster are the best examples of this period of work.

**Manor Houses:** Atypical manor house of the 14th. century was generally castellated and quadrangular with a central court yard, entered through a gate house protected by a portcullis and drawbridge, over a moat which enclosed the whole group of buildings. Opposite the gate house a porch lead to the entry or vestibule, separated from the hall by a screen and two doors, while on the other side there was three doors into the kitchen and offices. The term screen, is usually applied to the whole of this entry which was the minstrels gallery, and the characteristic feature of the lofty medieval hall was that it was the whole height of the house. Beyond the dais end of the hall were the family apartments and chapel. The Great Hall itself which attained its greatest development in this century, was still the sleeping room for the retainers, still had its floor strewn with rushes and its walls hung with tapestries and trophies of hunting. Although glazed windows were still rare, wall fire places with wooded canopies were usual, and sometimes a hall still a central hearth with fire dogs for charcoal, wood and turf and a small louver in the roof. In the Great Hall the lord of the manor held his court and administered justice on the days the family dined at the high table, whilst at the long table in the centre of the hall the surfs took their meals. The dais sometimes had a lofty bay window which gave additional dignity to this part of the hall. Of the three screens in the screens away from the hall, the central one usually opened into the kitchen, one into the buttery, one into the pantry. The solar which now became known as the withdrawing room, was frequently on an upper floor, and here from a spy hole the master could survey the hall below.

**Crests:** Ball and tablet flowers frequently enriched mouldings and carvings. It became more naturalistic, and reduced the actual form of ivy, oak, vine leaves and even seaweed. The ball flower so characteristic of the period, replaced the equal characteristic tooth ornament of the preceeding style.

**Furniture:- Chests:** The chest was the most primitive type of trunk, wardrobe or seat. The early forms, box like in shape with tops, were strengthened for use by massive iron bands. In the 11th. century, the French were making plain iron fastenings and hinges to fasten the doors. By the 11th., 12th. and 13th. centuries, hammers had developed to such perfection that blacksmiths were turning out bolts, locks and keys and hinges in ornate designs of open tracery. Towards the end of the 14th. century, the Germans first thought of using this ornamentation on furniture, followed later by the French who developed metal work into a fine art. Long vertical hinges and elaborately pierced locks decorated the carved oak. During the 14th. and 15th. centuries there was little change in the structure of the chest, its form and wrought iron mounts followed the new fashion of elaborately decorated flamboyant architecture.

**Beds:** The oak frame was generally fixed to the wall panelling, and decorated in the same style.

**Chairs:** The high canopied chair evolved from the bishop throne, and was often attached to the wainscoting of the banquet hall.

A few lighter chairs for the women of the house hold were of two kinds 1) in the form of an x of scissore type, and the other with panelled back and straight arms to support their heavy hanging sleeves. The open back chair was never popular because of the cold drafts of even the best homes of those periods. Most people were accustomed to sit on stools, benches, and settles, which were long seats opening like a box, and with panelled back and arms. The settle was often fixted to the wall on either side of the huge fireplace.

**Tables:** Same as the preceeding period.



Flowing or flamboyant tracery.



Foliated canopy.



The ball flower.



Geometrical tracery.



4) Late Pointed Lancastrian or Perpendicular 1379-1483. The general appearance of this period is indicated by its name, which is derived from the upright lines of the window tracery, and of the panelling which covered internal and sometimes external walls. These walls were profusely decorated with slender divided panelling, windows were much larger necessitating strengthening with mullions and horizontal cross-bars of tracery. Some of the mullions ran straight up to the arch itself, and it was these vertical lines together with the rising lines in panelling and ornament which gave this period the descriptive name of perpendicular. The development in the size of the windows was due to the growing use of glass. The style is rich and dignified, with columns and mouldings deeply cut. Ornament was less interesting and more conventional. Heraldic shields, square leaves, flowers and Tudor roses were repeated monotonously. Design in stained glass began to decline.

The house: The hall with a fine bay window and canopied fireplace, open timber roof, continued to be the principal feature. Furniture was still scanty, tressail tables were still in use, and the floor coverings were rushes and matting. The drawing room was now used as a sitting room. Bedrooms increased in number and the hall practically ceased to be used for sleeping. Besides the buttery pantry and larder, scullery bakehouse dairy and brewhouse were added to the kitchen, and sometimes in addition corn mill and grainery and stables. The usual plan was one in which the buildings were grouped the central court and surrounded by a moat. The building consisted of a hall, kitchen and domestic office. We now find the fire-place set into one of the side walls, and sometimes on the upper floor a long gallery ran the whole length of the building immediately under the roof. The rooms were panelled usually about  $\frac{2}{3}$  the height of the room, with the other remaining  $\frac{1}{3}$  of plaster. The ceilings were of plaster which were moulded into a geometrical arrangements, with deep ribs. Fireplaces were made of stone, and chimney pieces sometimes of wood. Furniture was becoming a little lighter and open as shown by the rail chairs which were copied from Italian models. Buffets or sideboards with closed cupboards were introduced. Table legs were turned or carved and sometimes connected with stretchers. Windows were now glazed with leaded panels, and when made to open were of a casement type. Doors seldom had locks and were usually shut with latches of wrought iron. The hinges were also wrought iron, and though simple in form, were often quite ornamented. Warwick and Hadden castles are two examples.



Perpendicular tracery.



Tudor Rose.



Square leaf.



5) Tudor Gothic 1483- 1546. The closing years of the 15th century marked the beginning of a change in conditions. The ascension of Henry the seventh to the throne had brought to an end the long period of strife known as the War of Roses, and with peace and comparative security, men began to turn their thoughts to their work. The stage was now set for the Renaissance, which was responsible for the drastic change in life of the 16th century. One must understand that hitherto the crafts had been dominated by the Gothic. It had developed from the Norman of the 12th century and had become a creed. It was closely bound up with the church, which was the seat of learning and had been the fountain head of ideas and knowledge of the coming of the Normans. Every monastery had its group of stone masons, carpenters, carvers etc. These tradesmen having only the church as their inspiration, copied whatever they liked, often with delightful disregard for its true meaning. Thus the finer details of woodwork closely resembled the technique of stone masonry. The point that is made clear is that until the coming of the Renaissance all wood work was entirely Gothic in detail. Form and construction needless to say, when new ideas began to filter through, became little more than grafting Renaissance detail to ground work of Gothic.

**Furniture: Chest:** the chests up to this period had gone through its early evolution, from the hollowed out trunk to the slab-panel box form used for all kind of purposes, storing of clothes and valuables- travelling chest- chest- or in larger sizes even chests. It should be noted that the flat gabled topped pin hinged type was common. The chest was made of planks, the front and back were made of planks, the sides of the chest were made of planks, and it was essentially simple, and it served its purpose. **Plank Chests:-** If the grain of the planks is examined it will be noticed that the fronts and backs run horizontally, whereas that of the ends is vertically. As wood always shrinks across the grain, it follows that the fronts and backs are trying to reduce their width, but are prevented from doing so by the upright grains at the ends. As a consequence they have to split, and it is that which accounts for the bad condition in which the fronts and backs of these chests are often found.

**Framed Up Construction:-** It was to overcome this above fault that a framed-up system evolved, in which the strength was provided by the frame, the front and back were joined at the corners with a "mortice and tenon" joints. The centre portion being filled in with panel work which rested in grooves in the inner edge of the frame work. The panel was entirely free in the groove so that the shrinkage could not do harm. **Treatment of Panels:** The favorite method of embellishing patterns was to carve them in the linen fold pattern, (carved to represent a piece of linen) undoubtedly true-rim and oak takes this form-finished with edges and ends to represent folded linen. a) Carved rib panels: These have their origin in the tracery windows which were a common feature in this period, and the designs were also prevalent in the churches of this day. b) Renaissance designs: These panels show the first influence of the new spirit of the Renaissance, and careful study will also show features reminiscent of the Gothic. c) Romaine panels: Another basic motive formed in early Renaissance work, was the Romaine panel, which consisted of a wreath of leaves worked encircling the carved representation of a head usually in profile. Sometimes they were purely mythical headpieces, and sometimes of Roman origin. The head having the wreath of victory around the brow. Quite often the head was a representation

of the person for whom the chest was made.

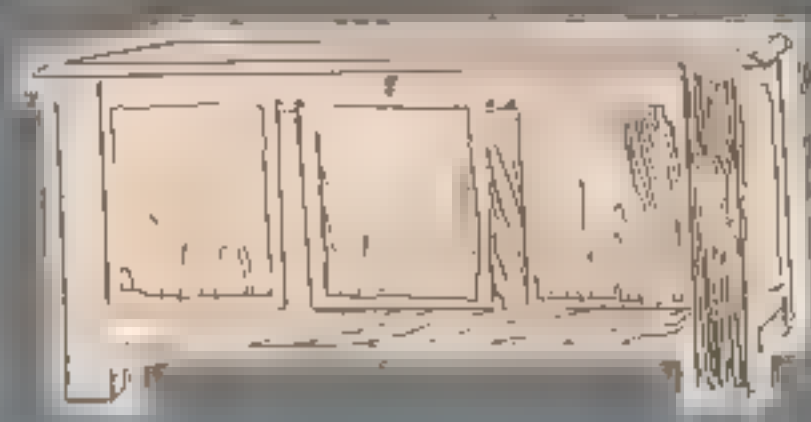
**Settles:** are the development of the stool, and can be traced through the Gothic period- from chest stool, high backed settle- using frame and panel construction. Eventually the chest section was ornamented and the settle evolved into a settee.

**Chairs:** The chair was identical with that of the settle. It was firstly just a box or short chest with back and arms above it, and by omitting the lower box portion it not only became less cumbersome, but took the form of a true chair. Firstly the back was given a slight rake and then made to slope rather than rake. The legs were still kept upright because the old convention derived from the chest construction did not suggest the desirability of giving them a corresponding slope. It was curious to note that it was not until about 1560 that the back legs of the chairs were sloped out. The use of inlay became more prevalent during the latter part of this period. All kinds of native woods were used, maple, oak, holly, cherry, and box oak. The designs were usually a conventional treatment of naturalistic motives. Occasionally geometric designs were used.

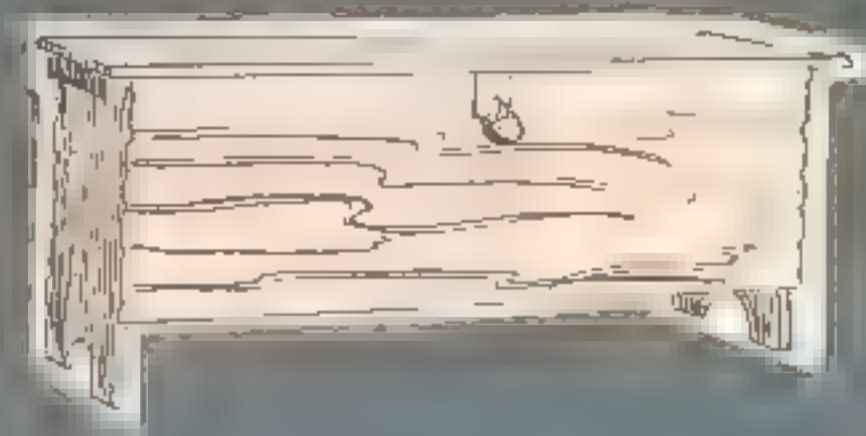
**Tables:** Tables were of the tressail type, which allowed for a variety of arrangement. A typical layout was the U and T shape, with the main table of slightly higher tressails for the use of the master and his family. The tressails themselves were often heavily carved and moulded, and they took several forms such as the crossed and pedestal type. The tops were usually very heavy, anything up to 4" thick. With the rise of the merchant class towards the end of the 16th century, there was a tendency towards a smaller table to fit the smaller house 6-10'. An important feature of this period, is the use of the rail between the tressails, which were wedged for easy assembling and dismantling or storage. Another feature is the framed-up construction used in the side rails, which were sometimes heavily decorated.



TUDOR GOTHIC



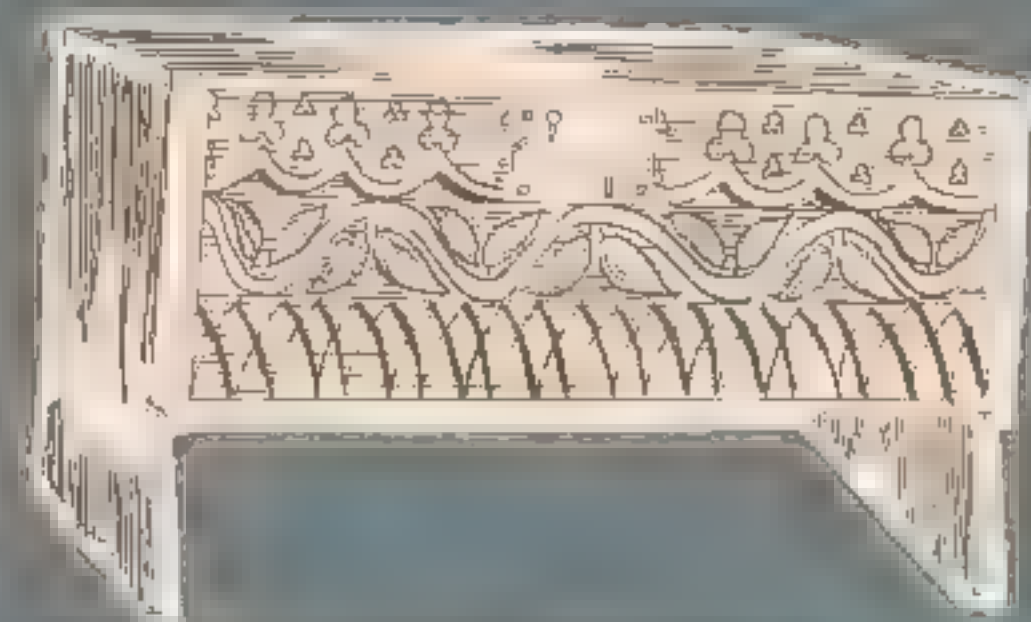
Two chests showing the two systems of construction. The one on the left is the framed construction, or the one on the right is the earlier type of plank construction.



Tudor Gothic panel.



Tudor Gothic panel.



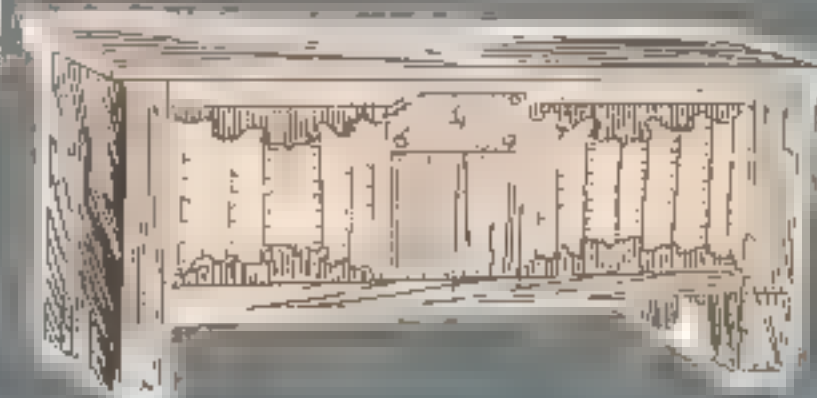
Tudor Gothic chest showing framed-up construction.



Romayne Tudor Gothic panel.



Carved rib panel.



Tudor Gothic chest showing linen folds.



Settle with chest accommodation.



Tudor Gothic chest with case arched.



## RENAISSANCE PERIOD..

## Early Renaissance

- a) Elizabethan: 1550-1603.  
b) Jacobean: 1603-1625.

### Late Renaissance

- a) Anglo classic: 1625- 1702..  
b) Georgian Periods: 1702-1830.

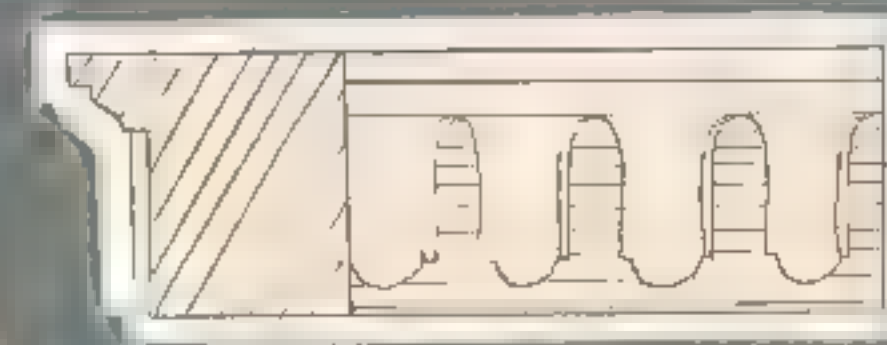
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y the kitchens and offices, and at the other by withdr  
living rooms, while the l

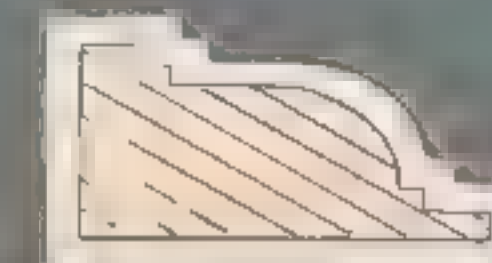
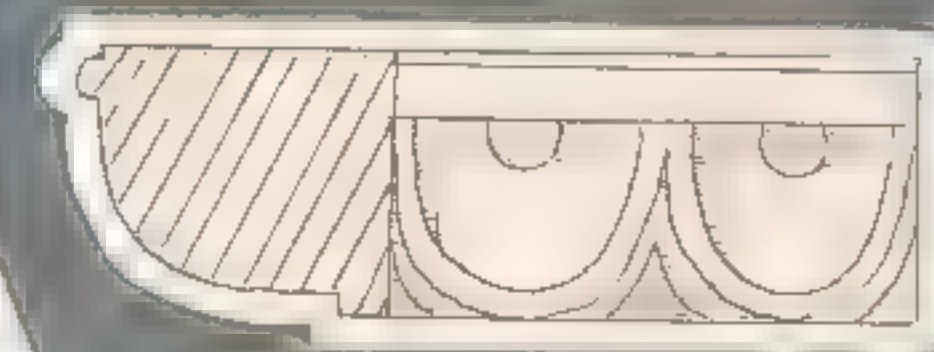
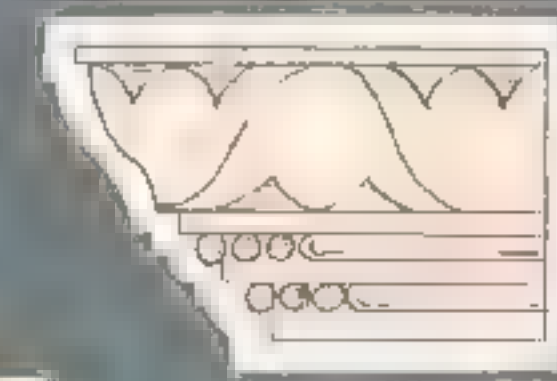
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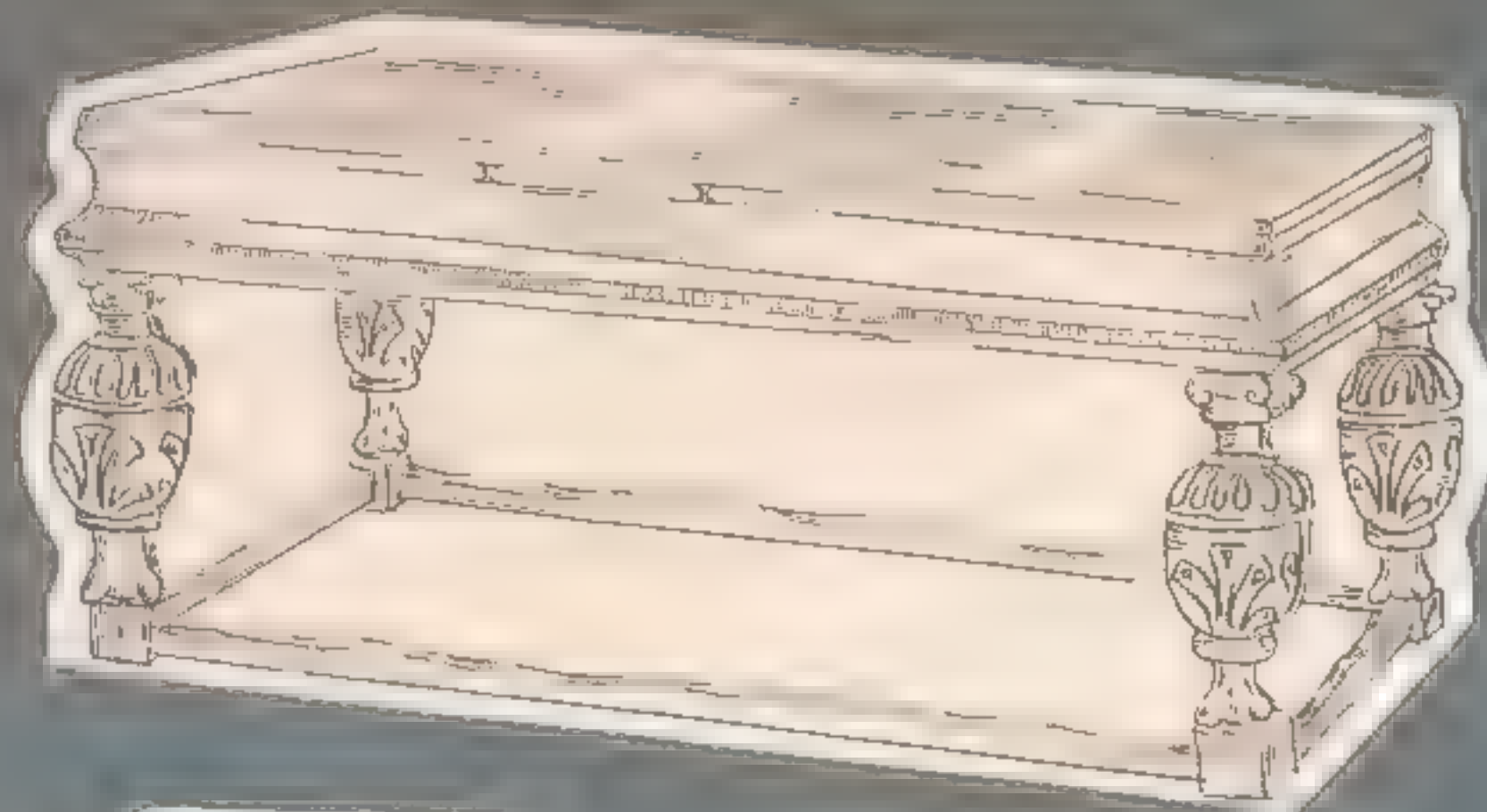
The Elizabethan soled top table was a heavy, rectangular table drawn up to the wall with the legs turned outward. The legs were often very heavily turned and decorated with the current motives. A much lighter variation was used in the bedrooms and on the byzantine style.



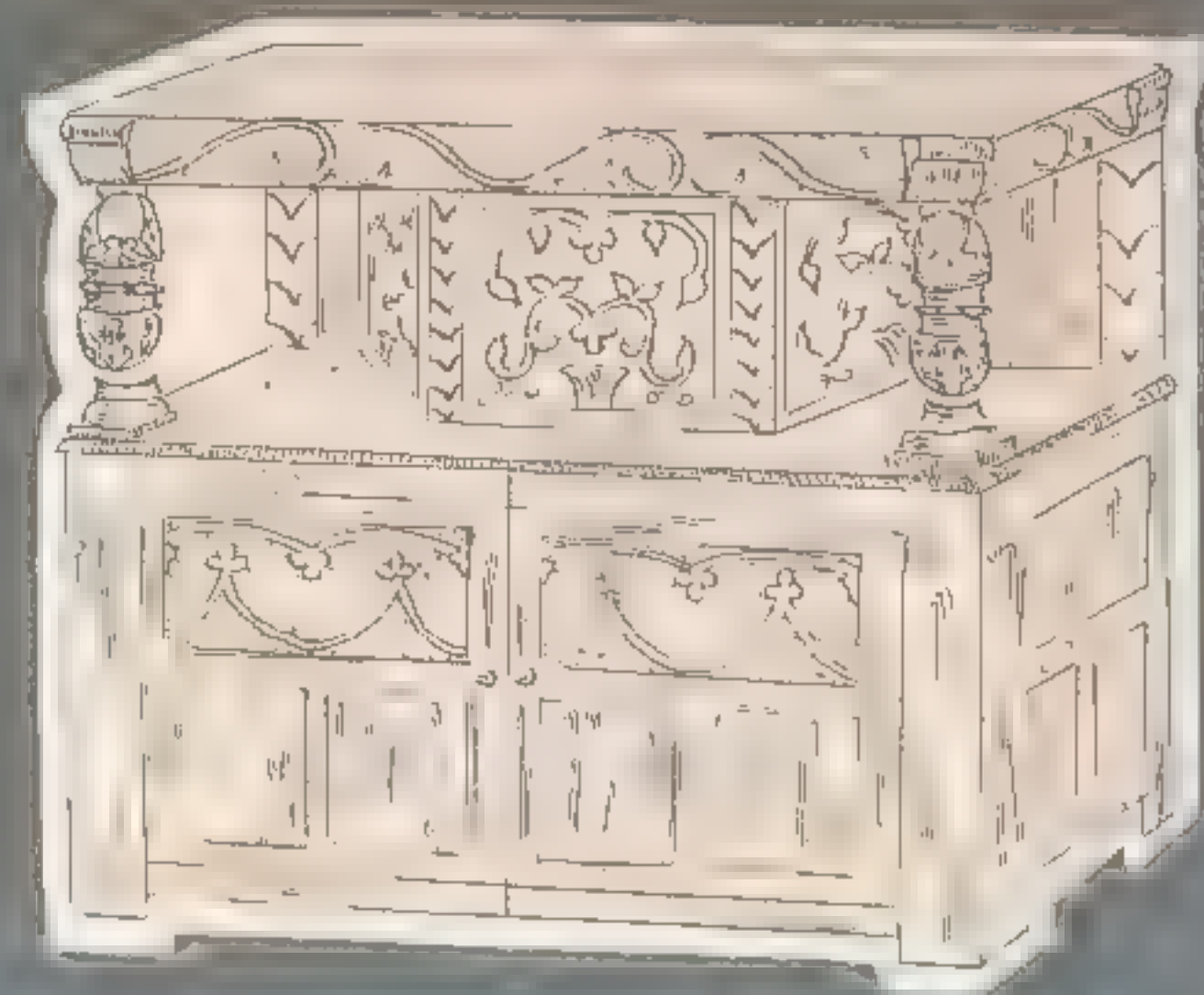
Elizabethan mouldings.



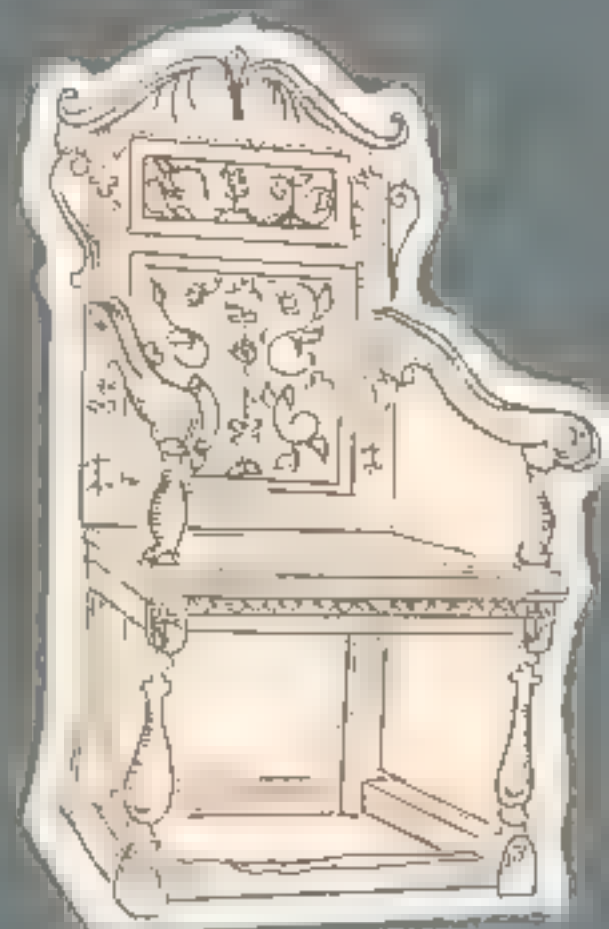




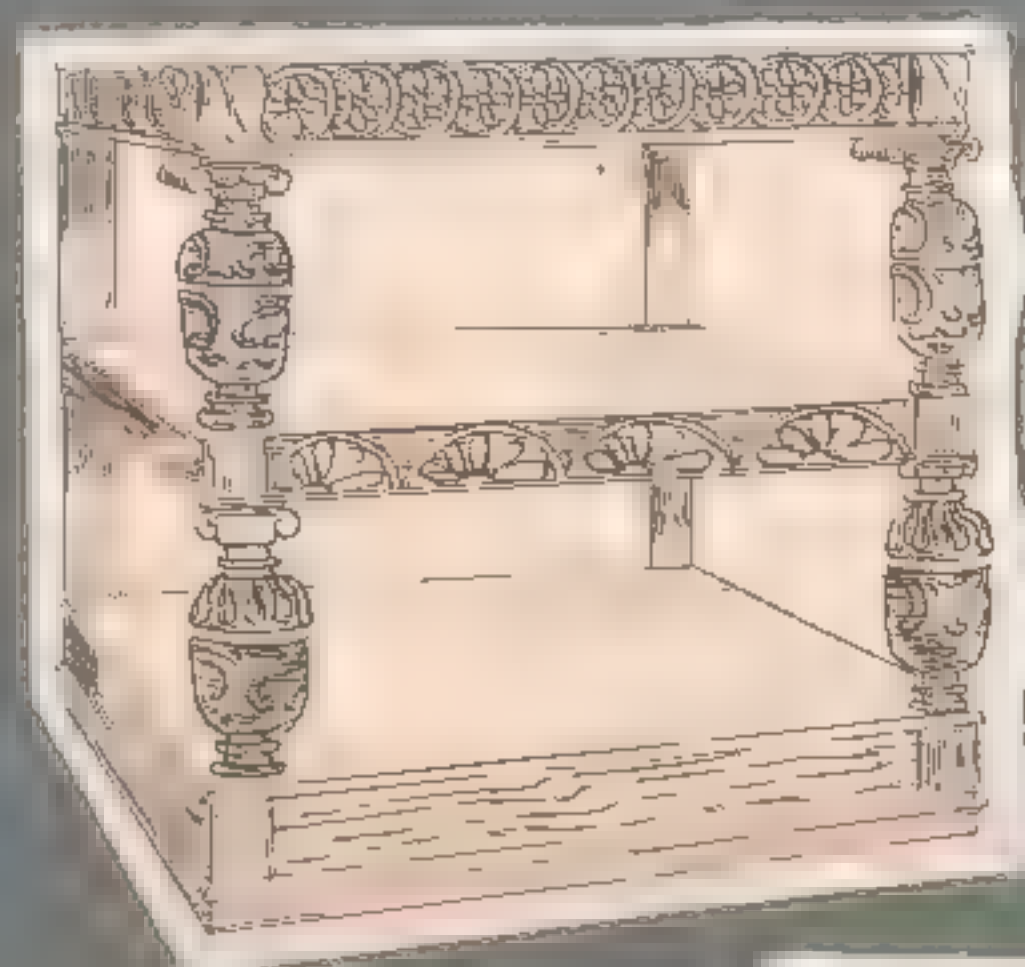
Oak draw table.



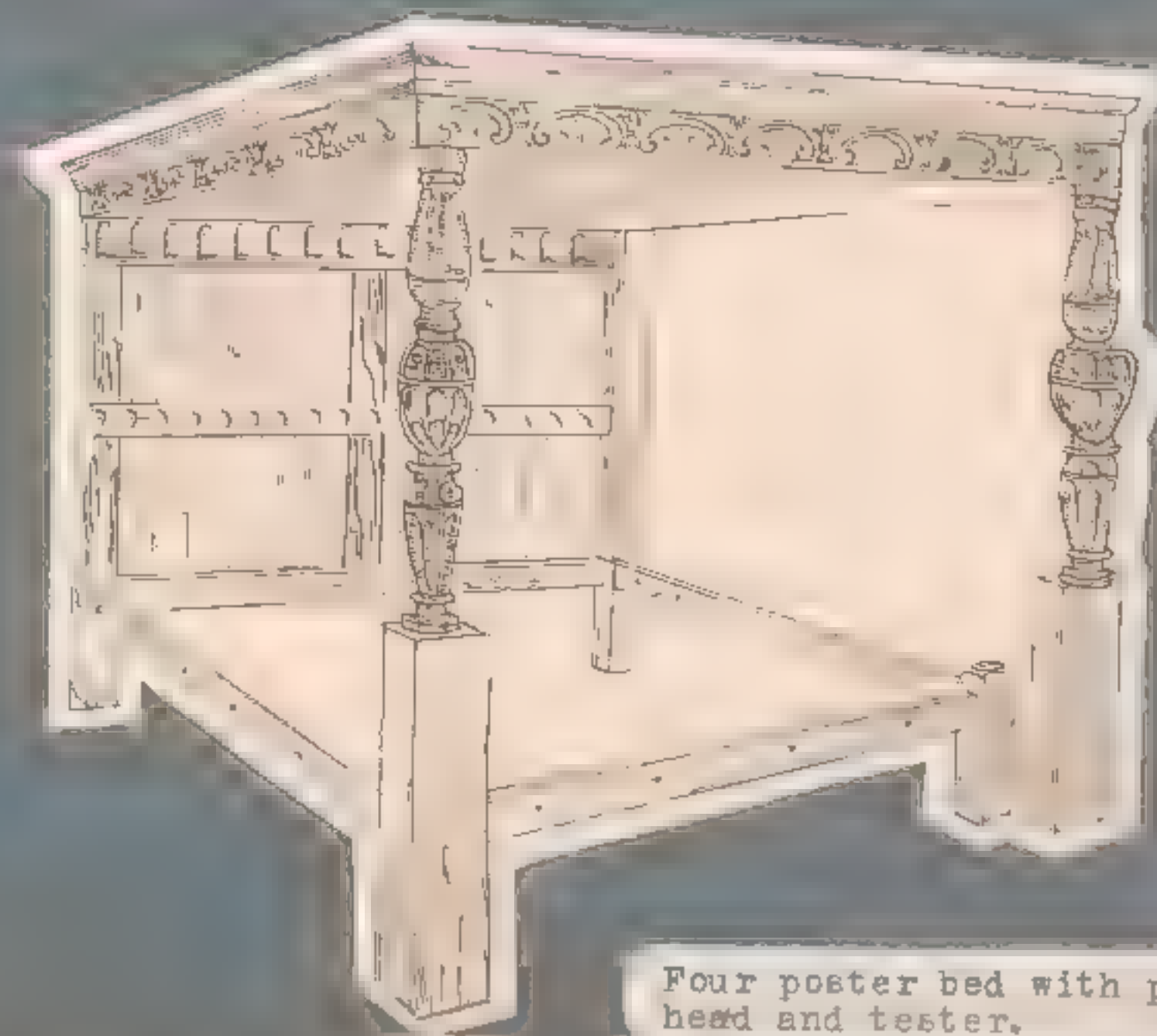
Oak court cupboard.



Paneled back chair.



Elizabethan buffet with  
bulbous turnings.

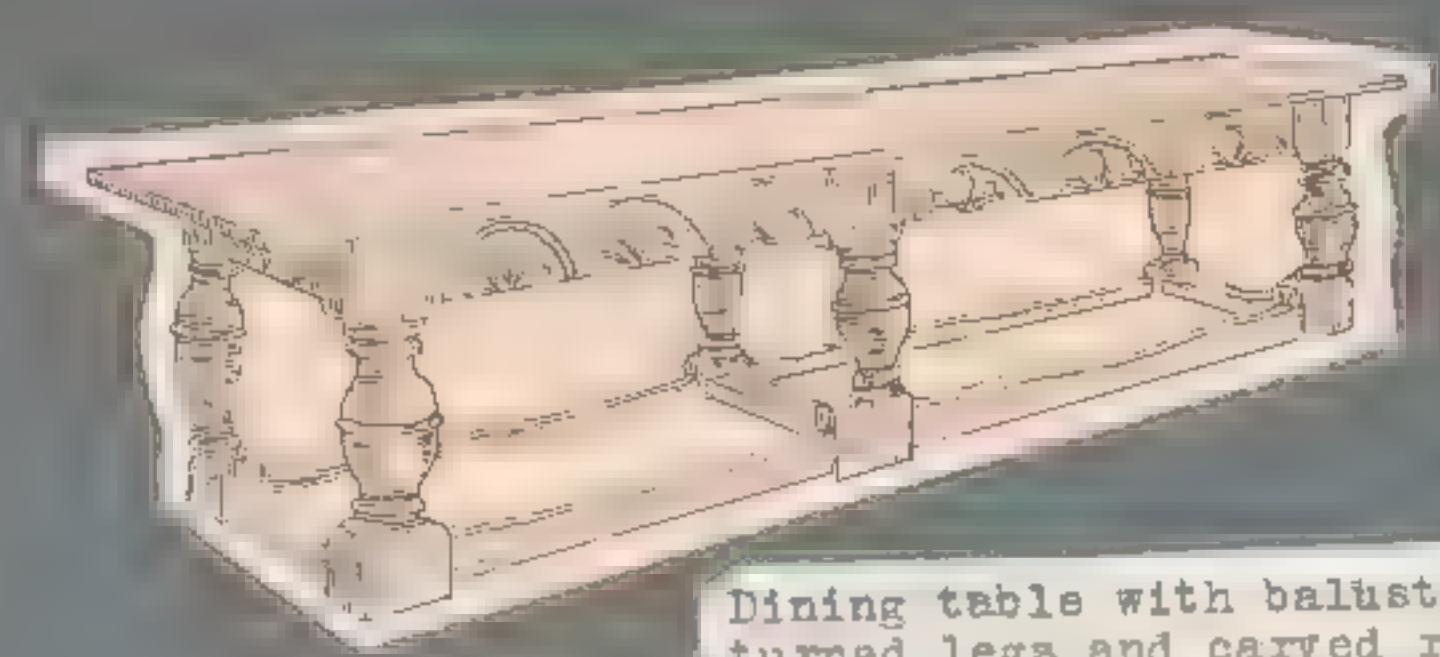


Four poster bed with paneled  
head and tester.

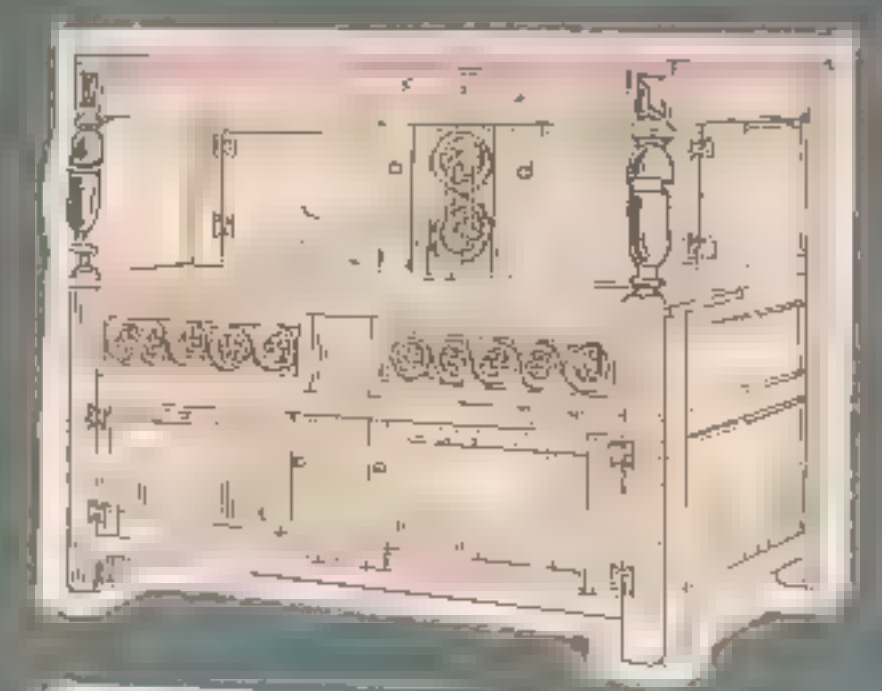




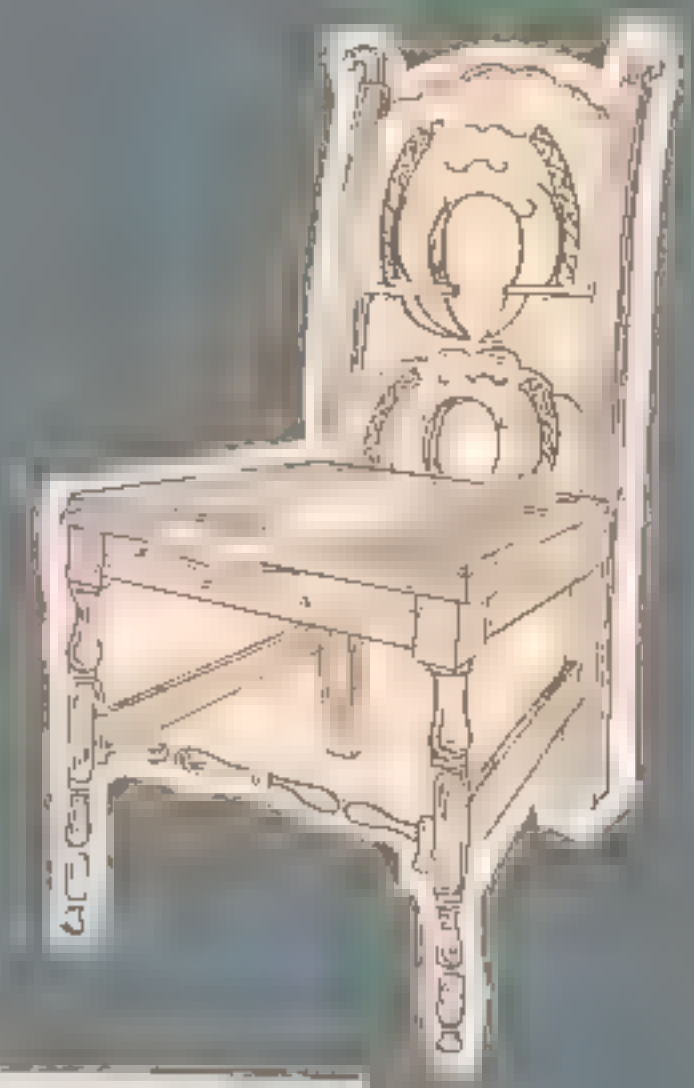
EARLY JACOBEAN



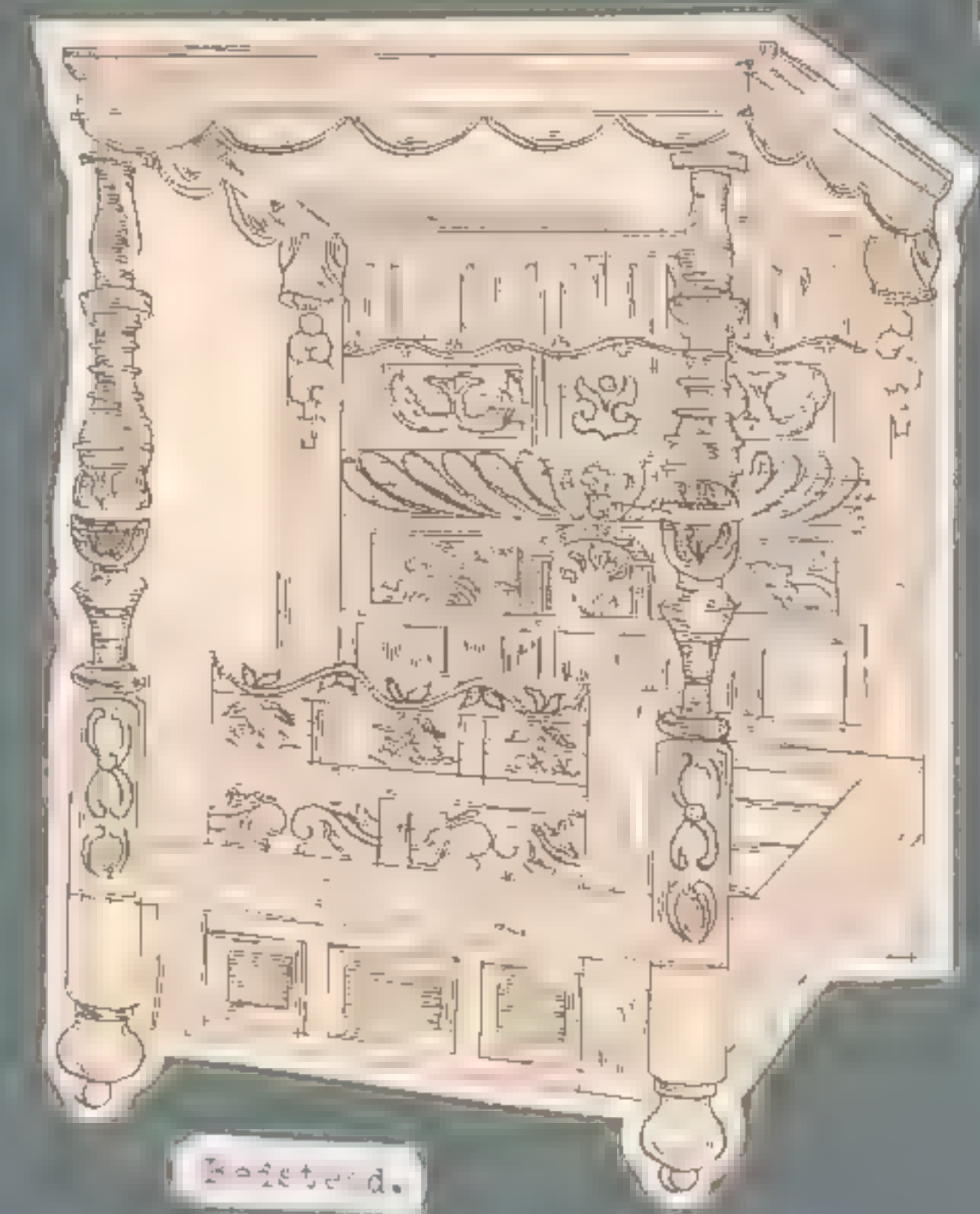
Dining table with baluster turned legs and carved rails.



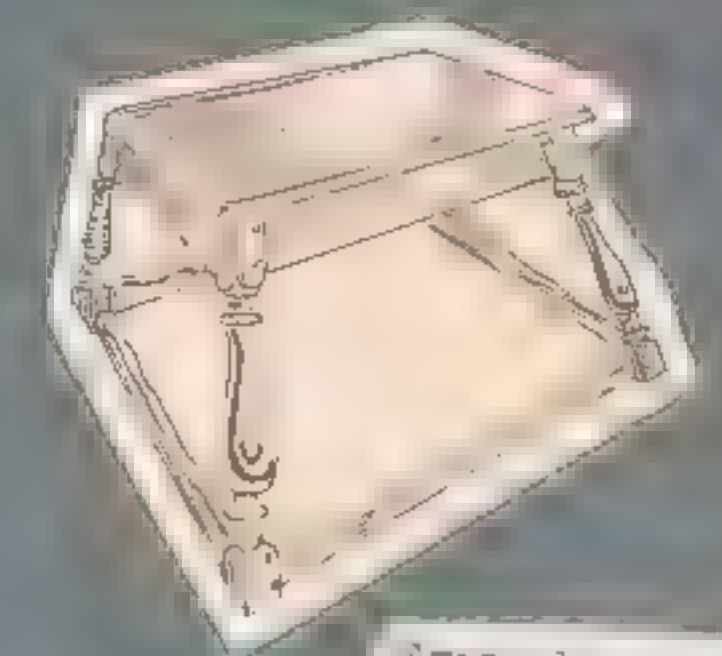
Sideboard.



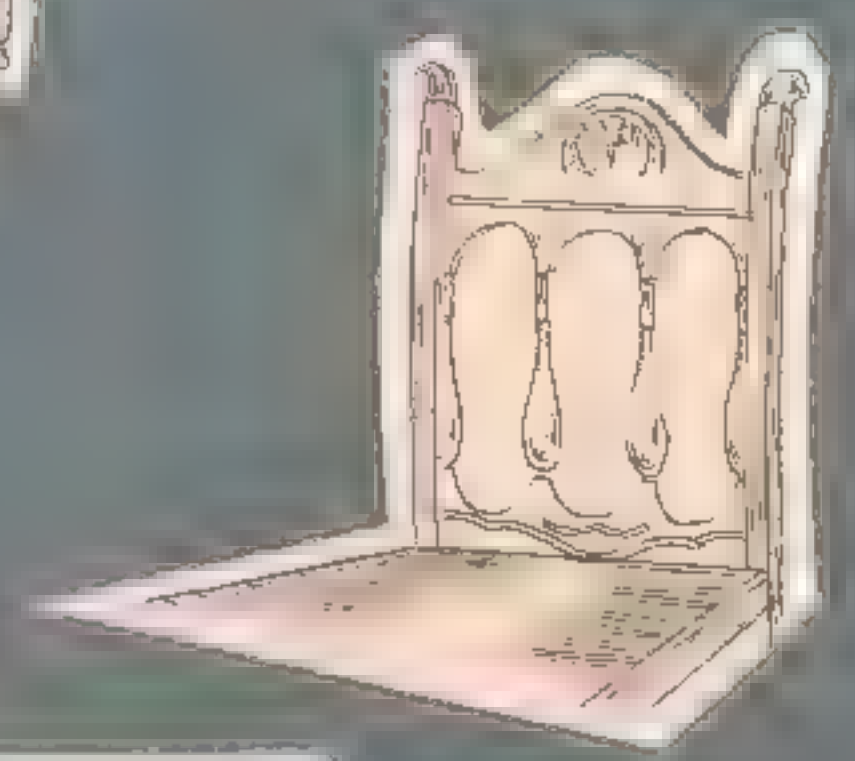
Derbyshire chair.



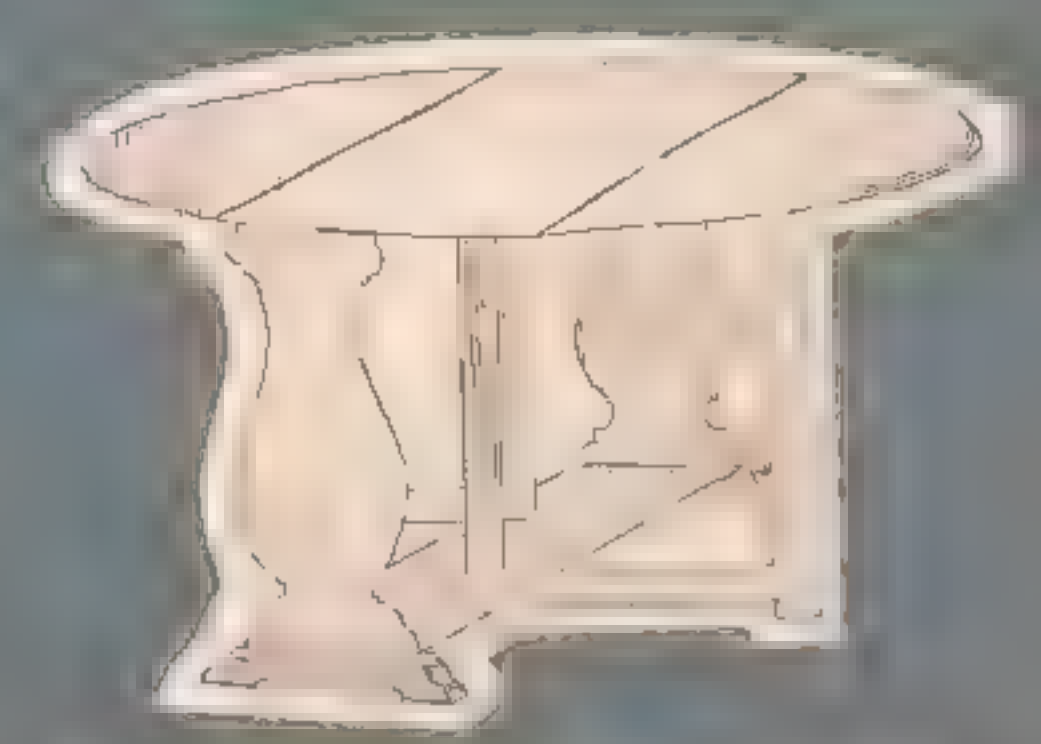
Sideboard.



Small table.

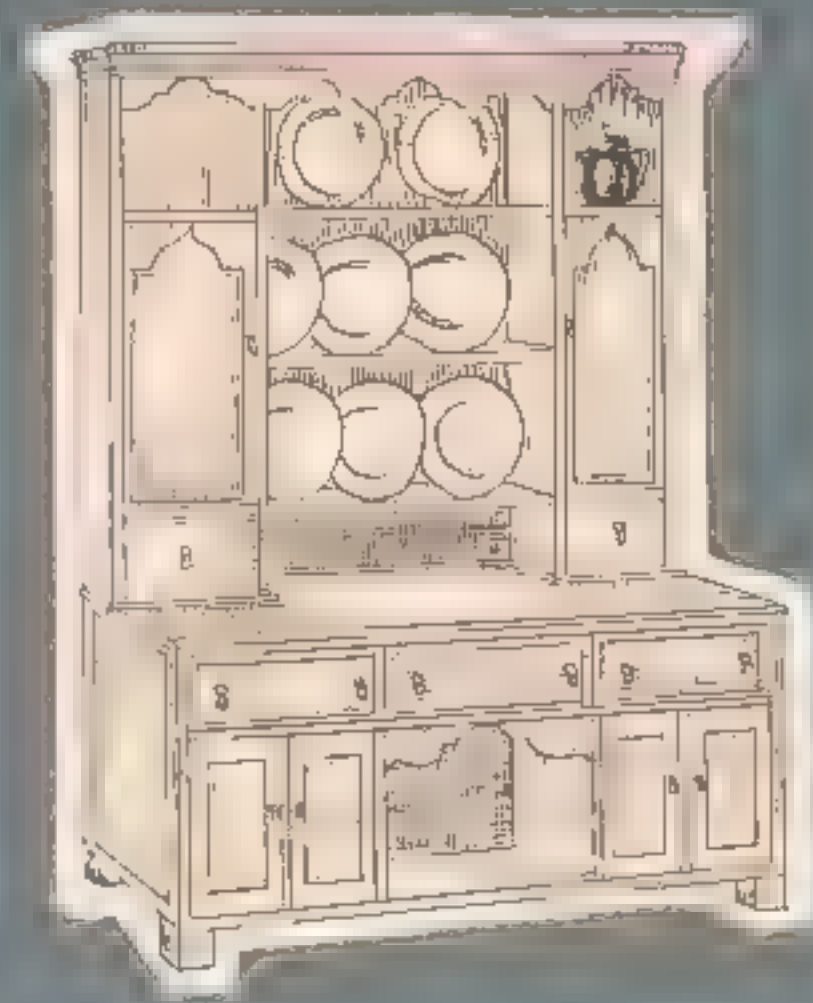


Derbyshire chair.

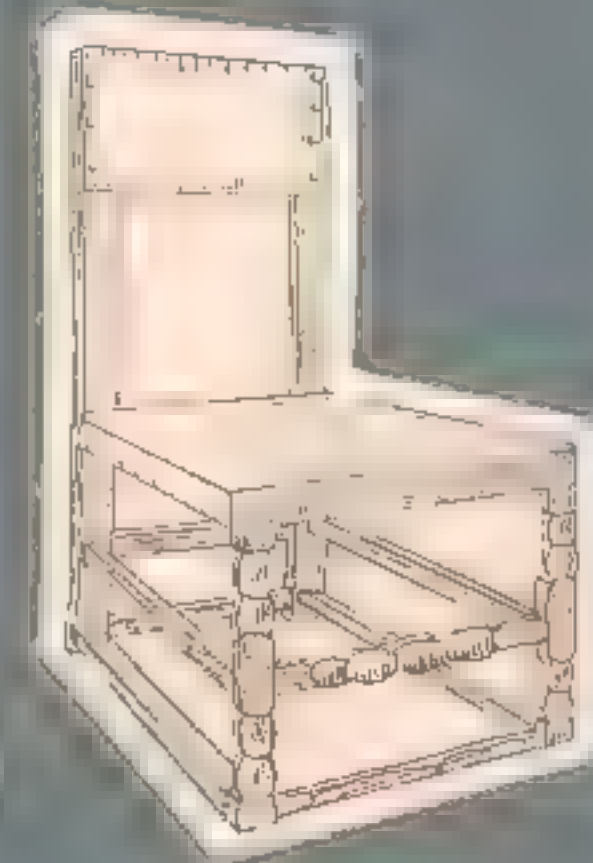


Simple form of gate-leg table.

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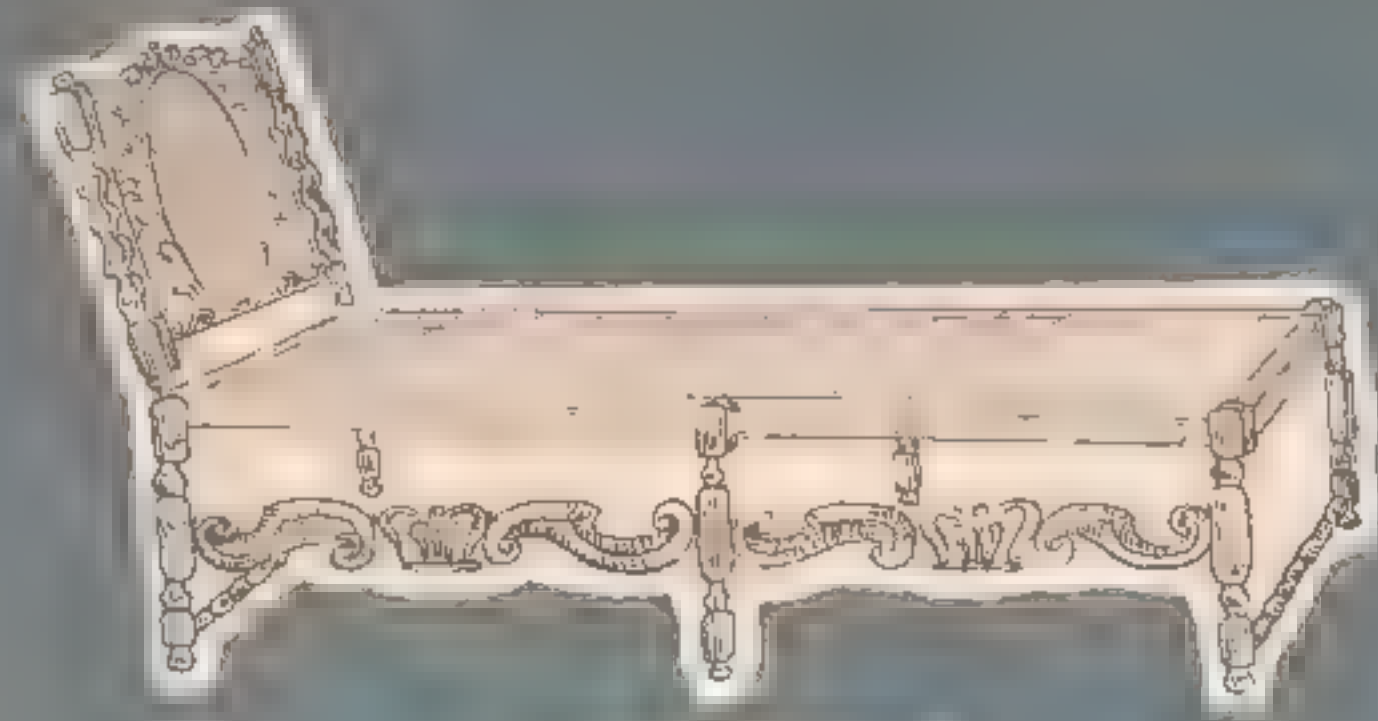
Cromwellian dresser.



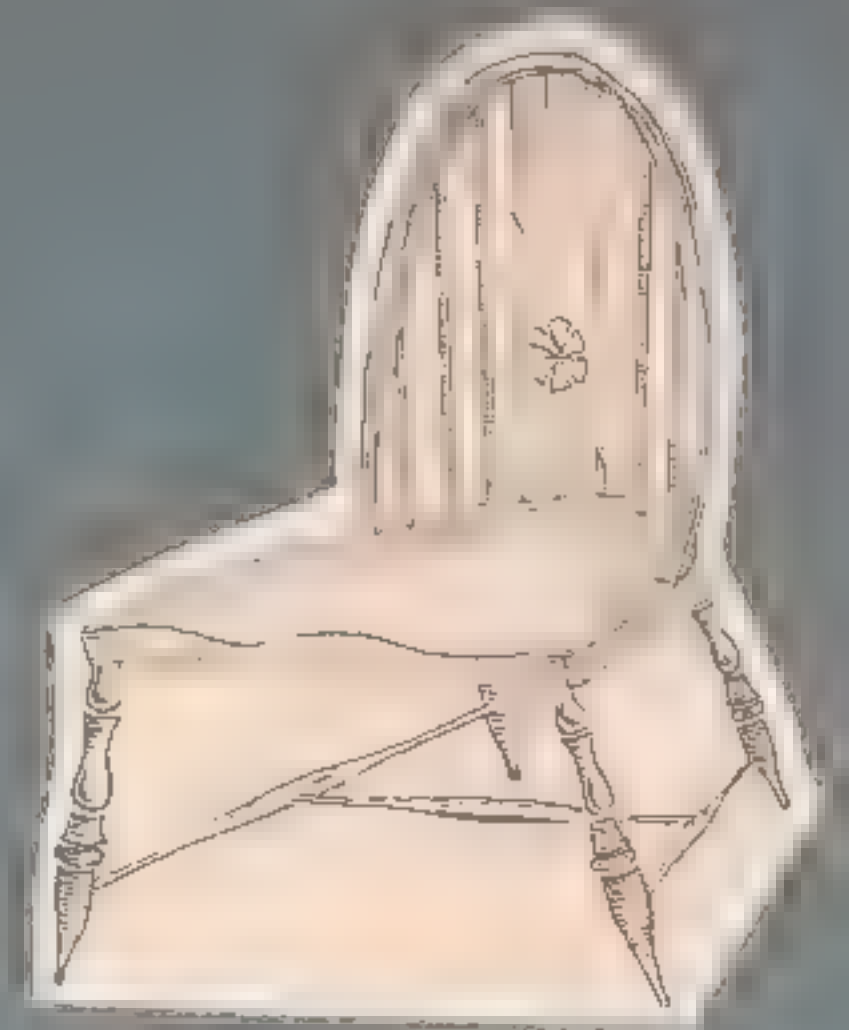
Cromwellian chair.



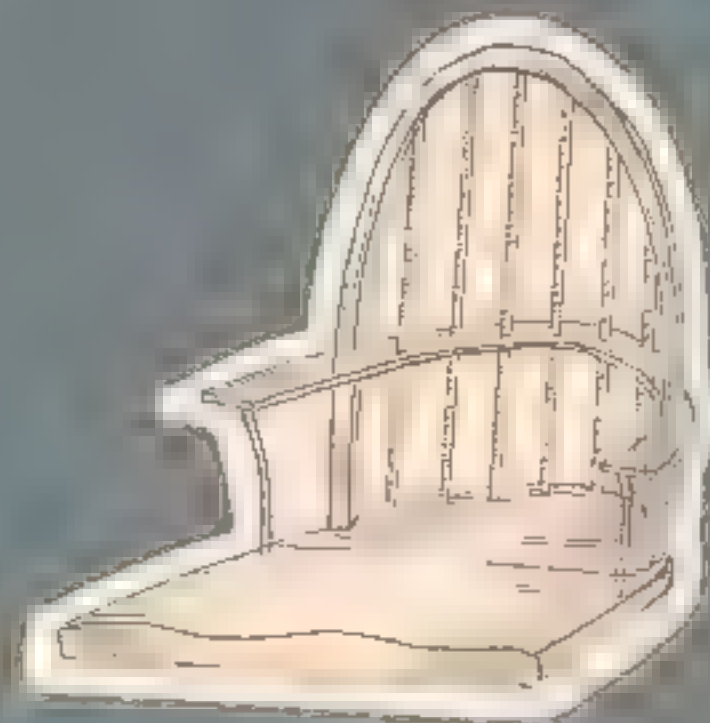




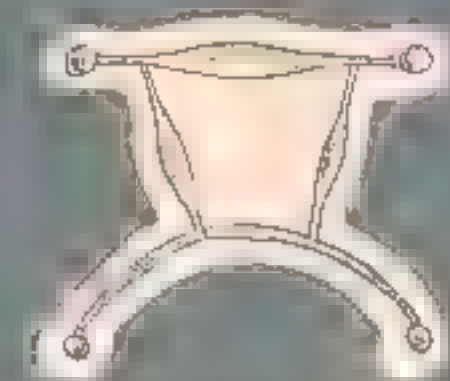
Walnut day bed.



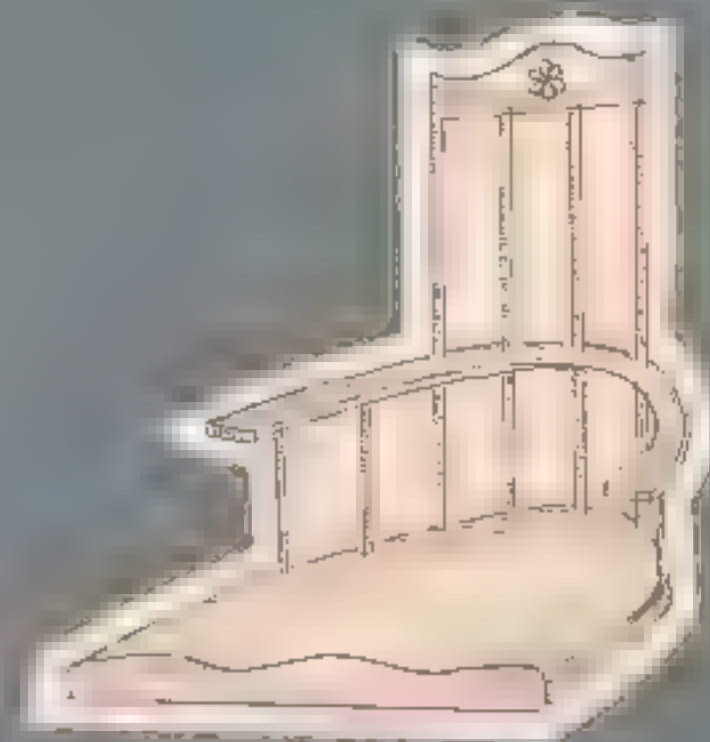
Windsor chair with "H" stretcher.



Low back Windsor chair.



Front bows horn stretcher.



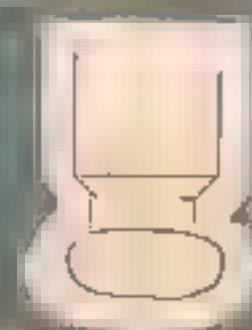
Turned leg.



"S" curve.



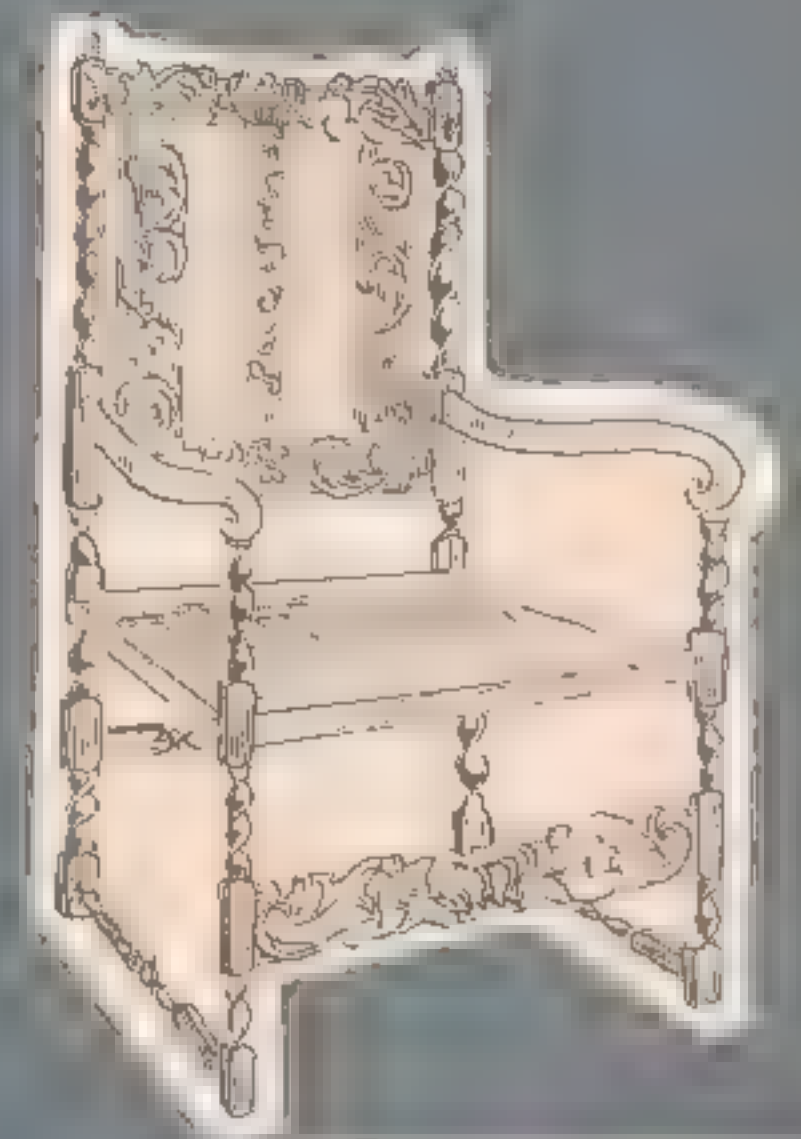
"Bar" feet.



"Florish" leg.



"Cur" leg.



Restoration chair.

Different leg mouldings used in the Restoration period.



William and Mary or Transitional Period 1602-1702. Mary the daughter of James, married William of Orange and lived in Holland until the ascended the throne of England as joint rulers. Here again we saw a swing of style with the whim of the ruling monarchs. To England they brought the desire for the things which had made living so comfortable in the Dutch countries. They preferred simplicity to the elaborate, and though the style is closely related to the Restoration it is simplified. Walnut was the most popular wood, and was prevalent in the majority of home furniture. There were a few things thought to still be of the old style, but they were naturally more graceful.

The Mary chair had a tall slender back, with a high seat, and the legs were lighted cantered, and the use of the central stile was still used to a certain extent, although not in the wealthy homes.

The side table was a new thing, and was a great improvement on the old one. It was a small table, with a flat top, and a central stile, and was used for the same purpose as the old one. It was a great improvement on the old one, and was a great improvement on the old one.

The bed was a new thing, and was a great improvement on the old one. It was a small bed, with a flat top, and a central stile, and was used for the same purpose as the old one. It was a great improvement on the old one, and was a great improvement on the old one.

The chintz was a new thing, and was a great improvement on the old one. It was a small chintz, with a flat top, and a central stile, and was used for the same purpose as the old one. It was a great improvement on the old one, and was a great improvement on the old one.

The trundle was a new thing, and was a great improvement on the old one. It was a small trundle, with a flat top, and a central stile, and was used for the same purpose as the old one. It was a great improvement on the old one, and was a great improvement on the old one.

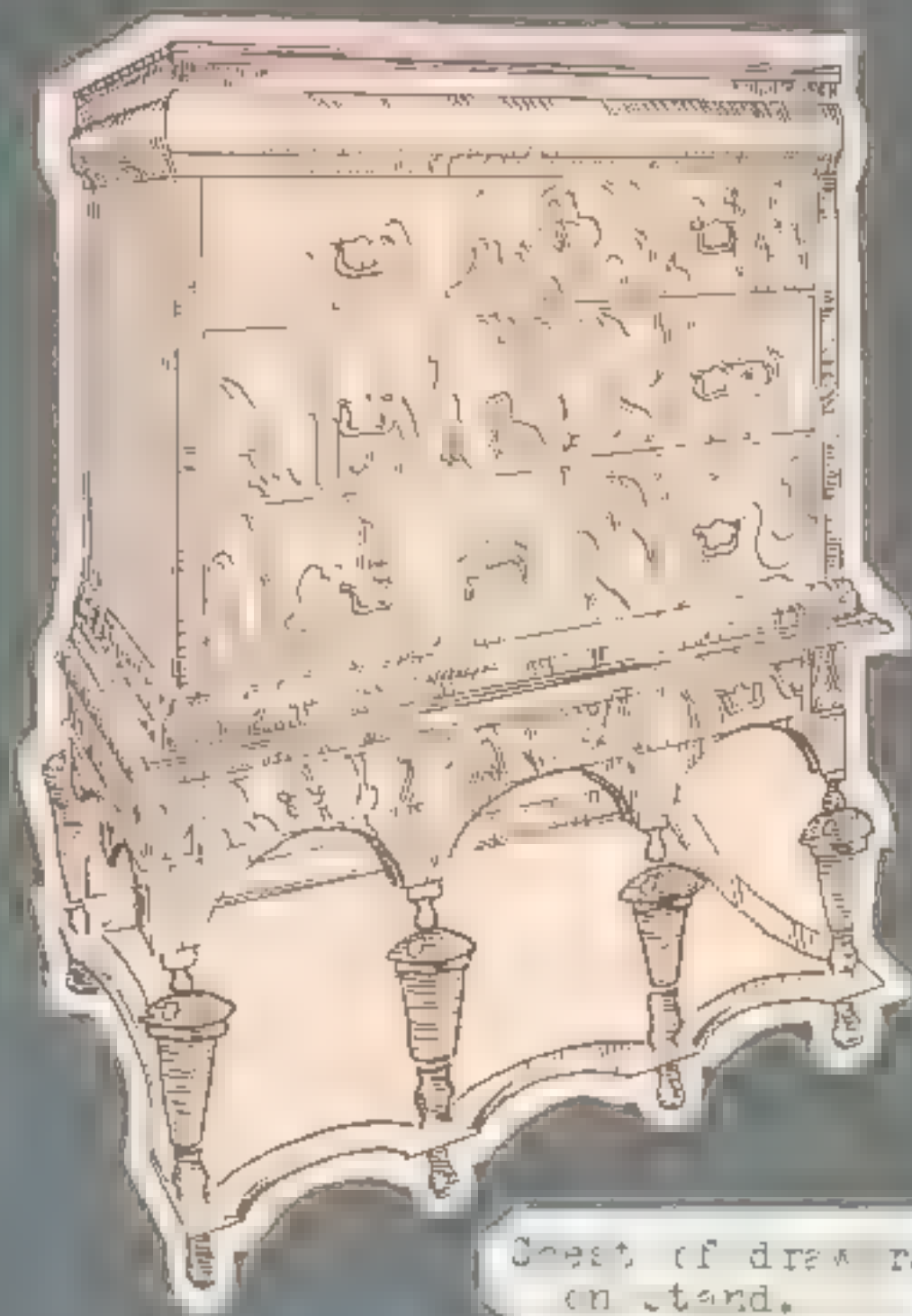
The drawers were a new thing, and were a great improvement on the old one. They were small drawers, with a flat top, and a central stile, and were used for the same purpose as the old one. They were a great improvement on the old one, and were a great improvement on the old one.

The fancying was a new thing, and was a great improvement on the old one. It was a small fancying, with a flat top, and a central stile, and was used for the same purpose as the old one. It was a great improvement on the old one, and was a great improvement on the old one.

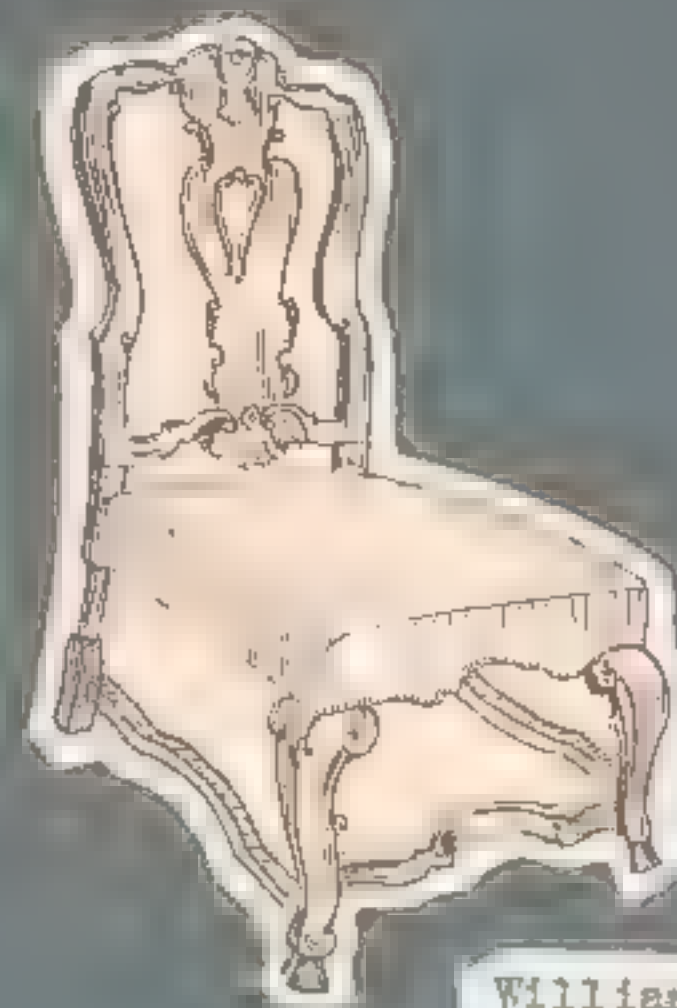
The liberation of the preceding was a new thing, and was a great improvement on the old one. It was a small liberation, with a flat top, and a central stile, and was used for the same purpose as the old one. It was a great improvement on the old one, and was a great improvement on the old one.

The bright was a new thing, and was a great improvement on the old one. It was a small bright, with a flat top, and a central stile, and was used for the same purpose as the old one. It was a great improvement on the old one, and was a great improvement on the old one.

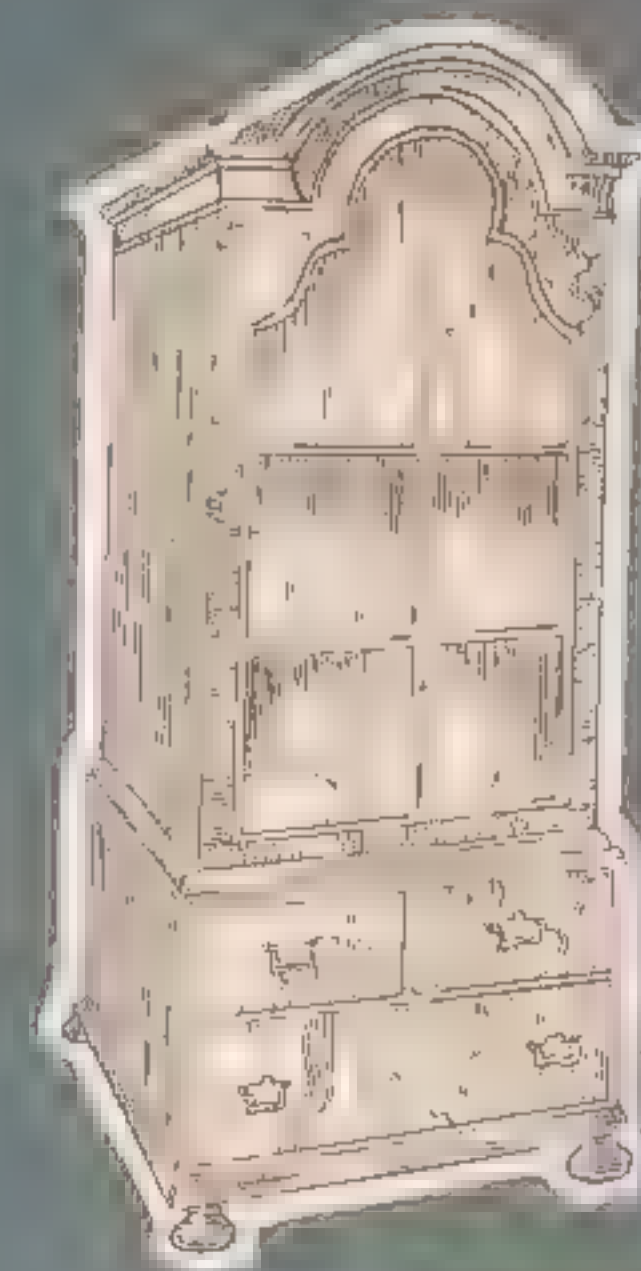




Chest of drawers  
on stand.



William and Mary  
chair..



China cabinet.

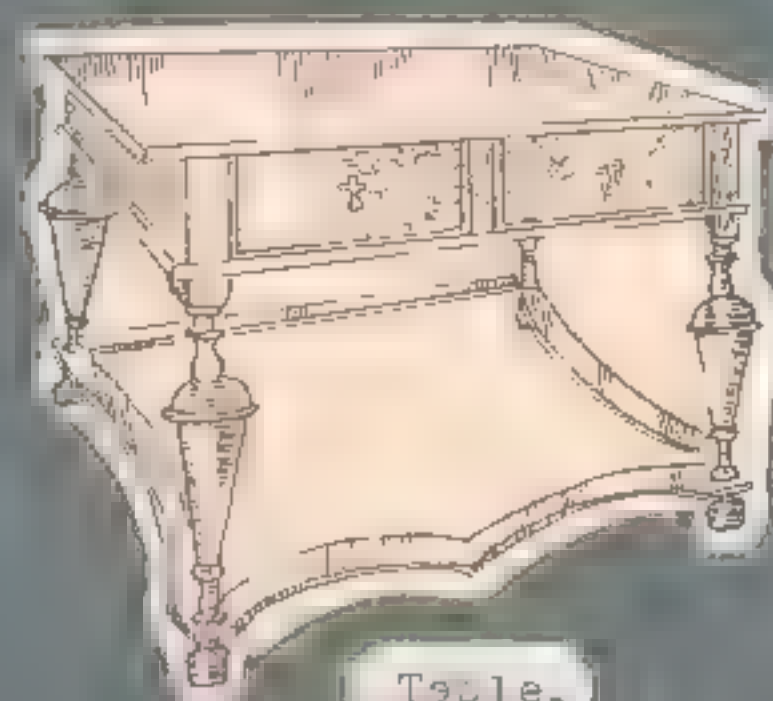


Table.



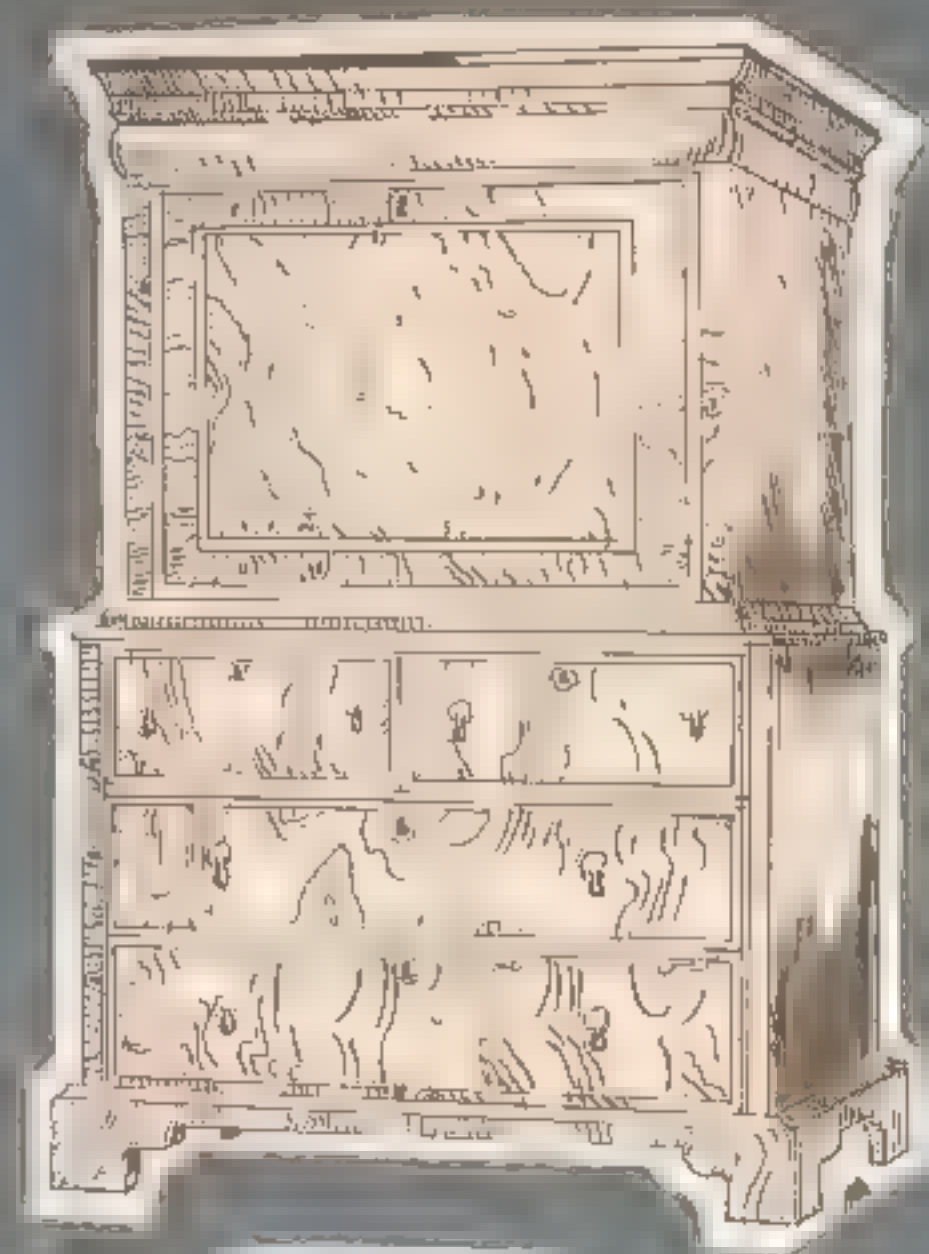
Three leg and feet used  
in the William and Mary period.



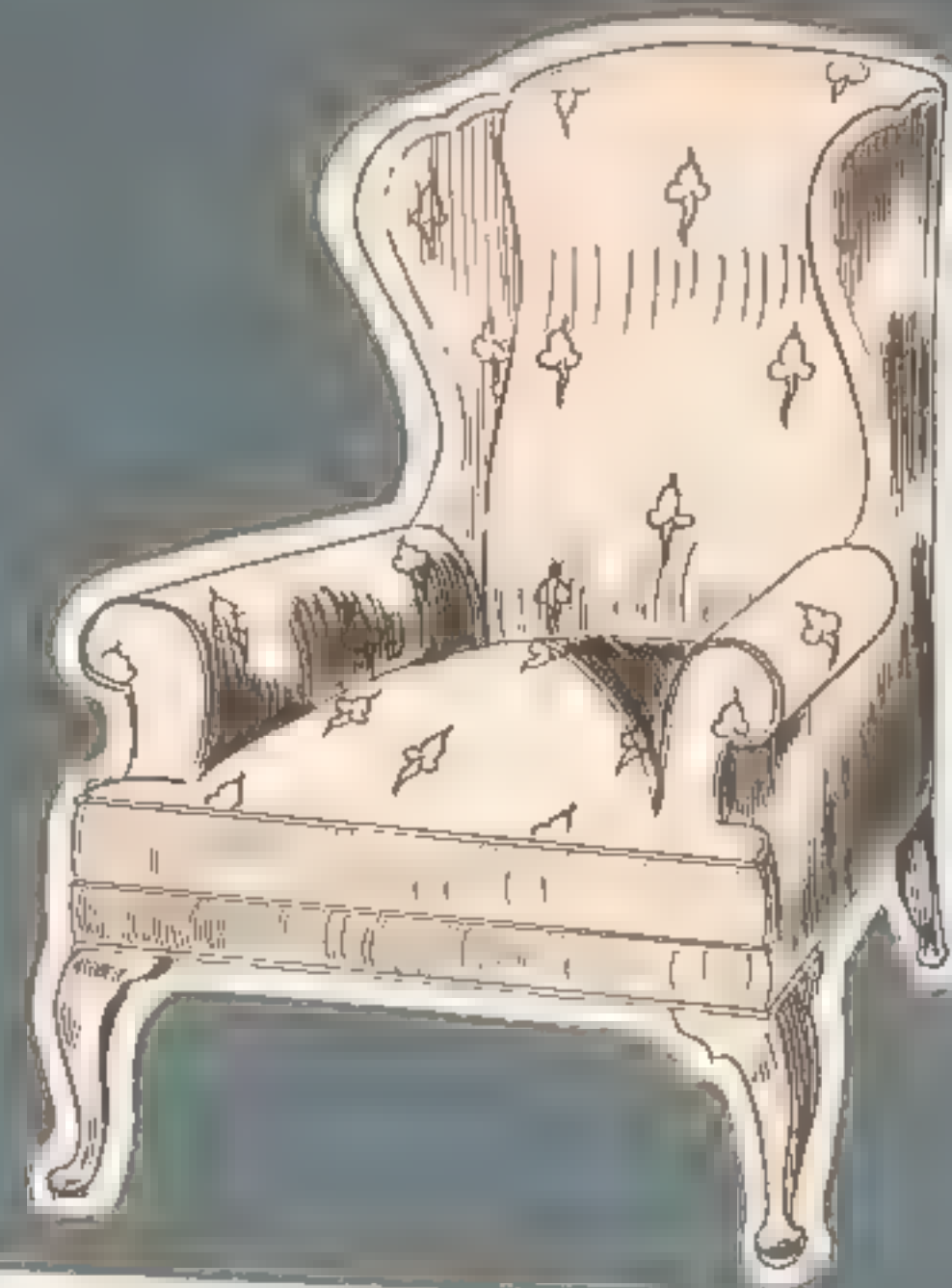
Stool.

Queen Anne 1702-1714. Anna's reign was short, but since it stood at the beginning of the 18th century, and since there is such a defined style bearing the name of this sovereign, it has achieved a distinction all of its own. The British Empire was expanding, and trade with the East brought an increasing influence on the interior styles. Wren and Gibbs were the influences as regards architecture, and the houses built were little from those of the preceding period, but a distinct new style was built on many of the old curves, and most of the outlines, and variations of it still remained in its simplicity. This curve applied to the chair back, the apron on the chest of drawers, the pediment on the secretary. Nothing could be simpler, and yet it was the main wood, although mahogany was introduced but was not favoured. Furniture: The chair with its curved back, which took on various forms, but the splat always reached from the dipped top rail, which fitted the hand, to the seat frame. The outer frame made by two or three vertical pieces several inches above the seat, and a horizontal piece at several inches behind, forming an open seat. Typical of smooth surfaces, unless a flat surface shell decorated the backrest, which was flat, and on occasions a slender necked feet. The round table, with shallow legs, more table, and the round mirror, with bracket feet. Small flat chests of drawers, which was popular in England at this time. The latter, with its many small drawers, was however much more simpler than counterpart.

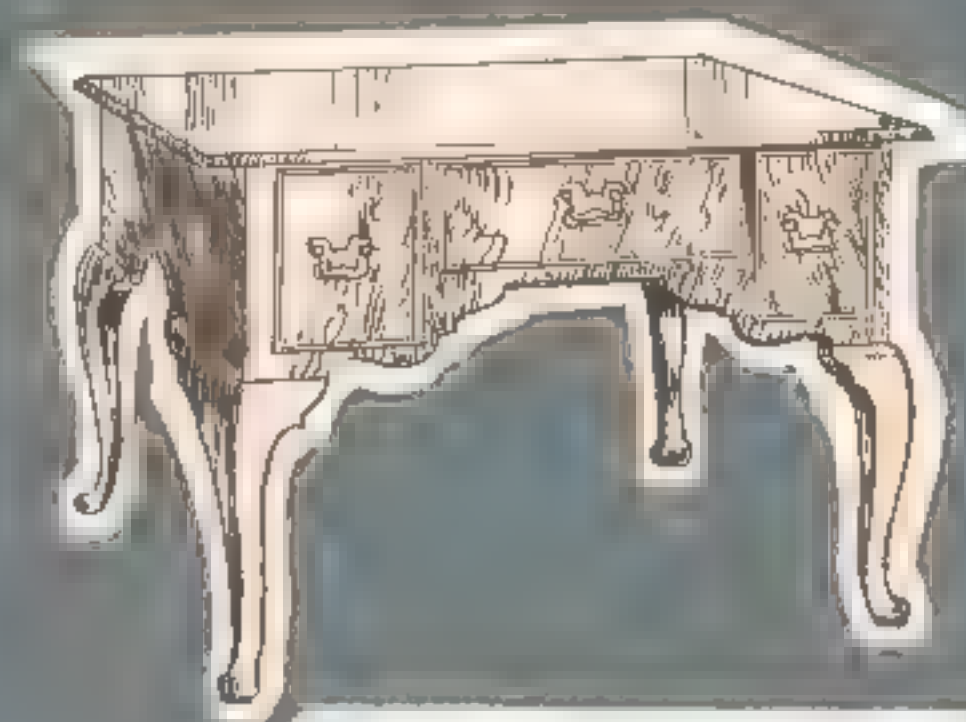




Secrétaire.



Upholstered wing armchair.



Small walnut writing table.

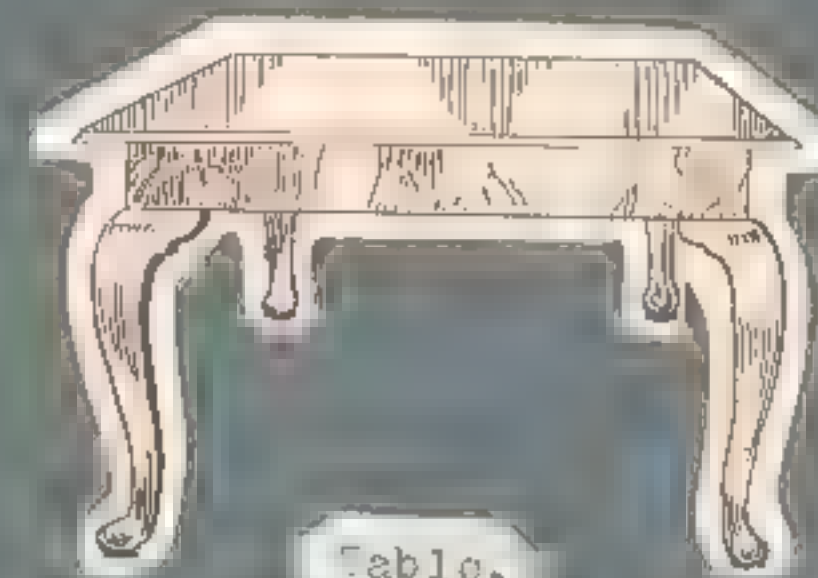


Table.



Walnut chair with club feet and cabriole legs.



Chest of drawers.



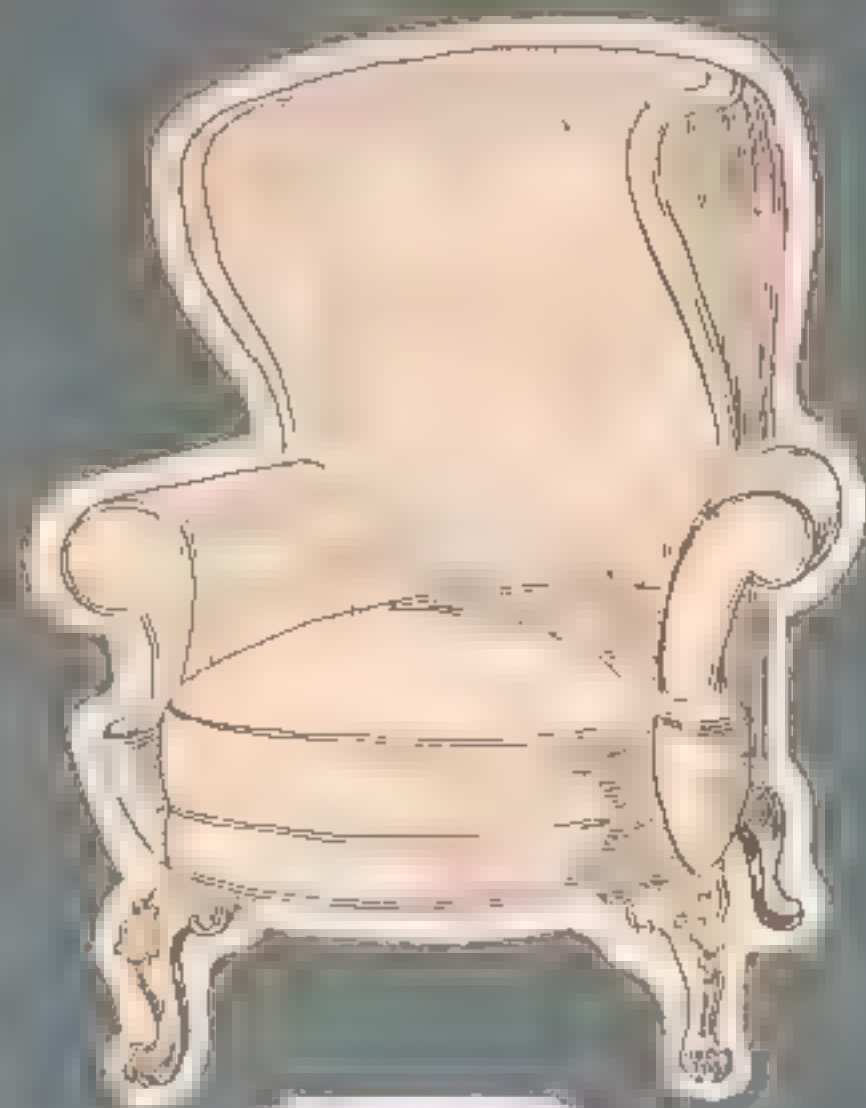
Early Georgian Period 1714-1750 George 1 1714-1728..

George 11 1728-1760.

This period is noted for mahogany as it was first used as a furniture wood. As early as 1715, a few pieces were made of mahogany, but it was not in general use until 1725-1730. From 1733 the tax on imported woods was abolished and mahogany became to be used extensively. It was the kind called Spanish mahogany from the West Indies, a heavy wood inclined to be brittle, but very reliable. Most people at the time were not actually popularized until the 18th century. The gradual evolution from the simplicity of the 17th century to the more elaborate decorations of the Chippendale, is, for the most part, better known. The most outstanding artist of the early 18th century, was William Kent, architect, sculptor, author, artist, garden planner and designer of furniture. A remarkable man, was early apprentice to a coach painter from whom he learnt his trade, studied painting and architecture in Italy. It was through the attention of the Earl of

Orington, brought him back to London and established him as his protegee. He was probably the first artist who planned the whole house as a unit, designed its interiors and exteriors, laid out the gardens, selected the works of art, and designed the furniture for each particular room. His style was eminently graceful, large scale and simple (curves) with a Louis XV flavour. It was a little on the grand scale and naturally, more so, for the 18th century was a time of great wealth and background for a certain class of society. The style of his work was a formal somewhat stiff, but it was carried through magnificent rooms, streets and gardens, and the intricacy of his designs showed that he was all the more of a Renaissance artist. To be sure, he was not a sculptor (in the human form), he favoured, rather, the use of all sorts of carving on furniture. Heavy full scrolls, the volute of the Ionic capital, and above all the famous lions' heads were everywhere. This was called the lions period and merited its name. Following the French mode, he used more stools than chairs, all finished with the elaborate cabriole leg, carved with heads or masks on the knees, and carefully detailed dragons claw holding a ball for the foot. This design was oriental in conception and had no relation to the 17th century style in which it was fitted. The Kent chair backs indicated the elaboration from Queen Anne simplicity and the trend towards Chippendale style which followed so soon afterwards. They often had the encircling hoop-back with a caned centre splat, all more elaborate than they had been before. Sometimes the cabriole with the lions head on the knee, had a lions paw foot which was so finely carved that it looked far like. Some of the arm chairs had eagles heads as arm trimmings. Other pieces were the massive console tables with marble tops and underframing similar to that of Louis XV design. The book-cases were architectural triumphs, carrying the same identifying motifs.

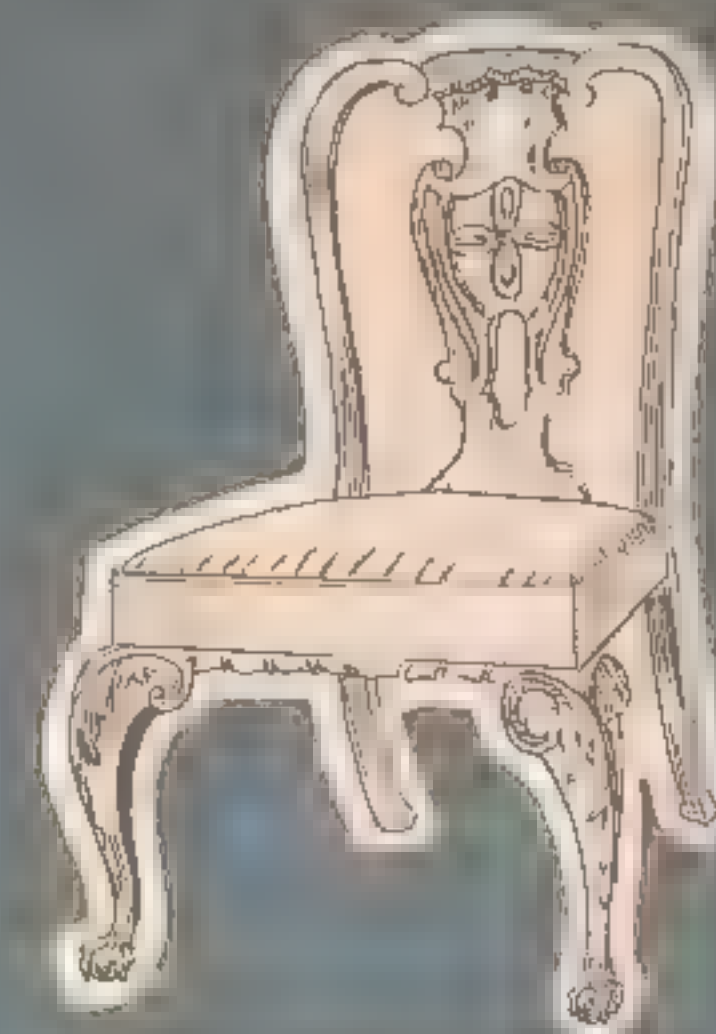
EARLY GEORGIAN



Armchair.



Stages in the evolution of chair backs. The development from the hooped Queen Anne shape with urn splat is shown above.



Mahogany chair with cabriole legs carved with acanthus leaf work.



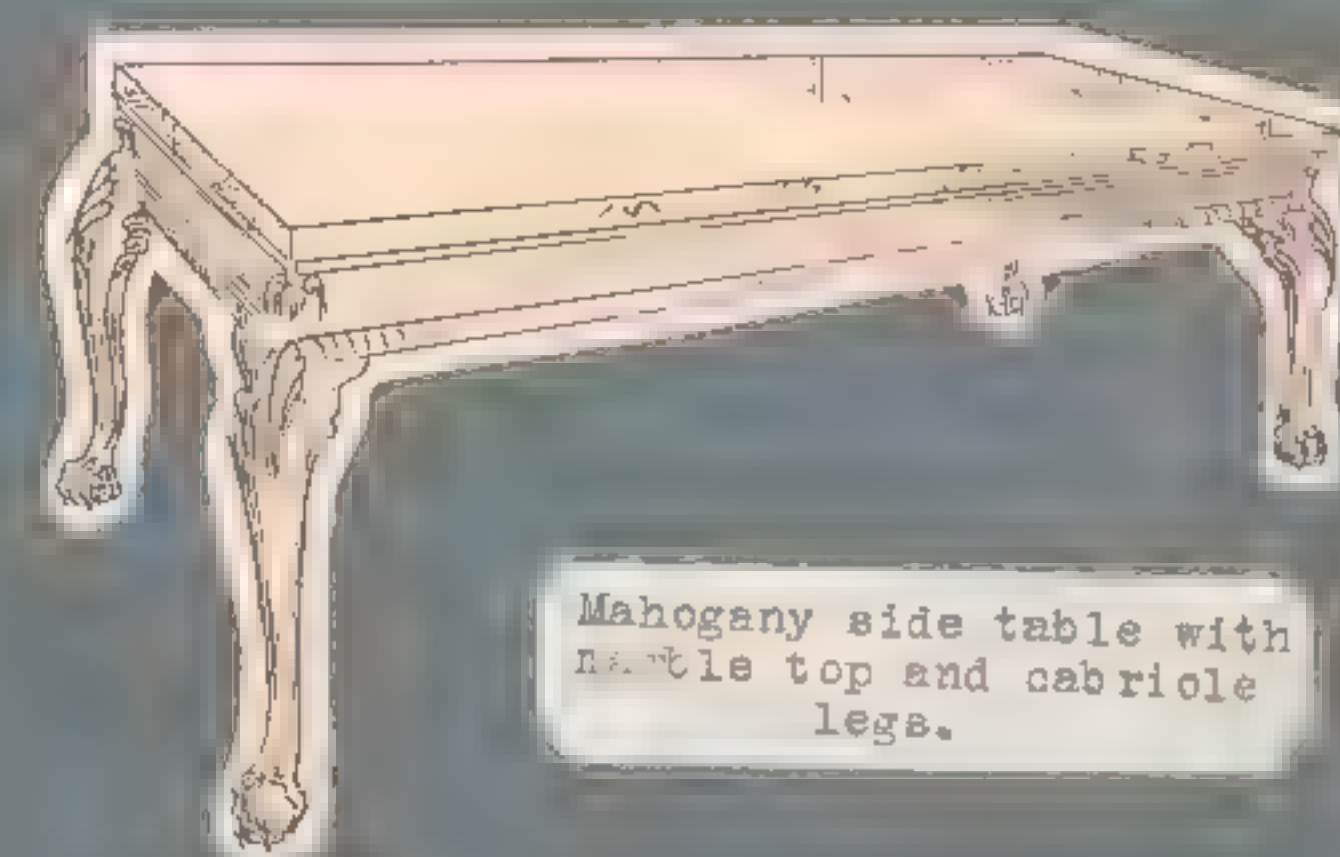
Hooded pediment with centre urn finial.



Carved tilt side table with marble top.



Shell ornament.



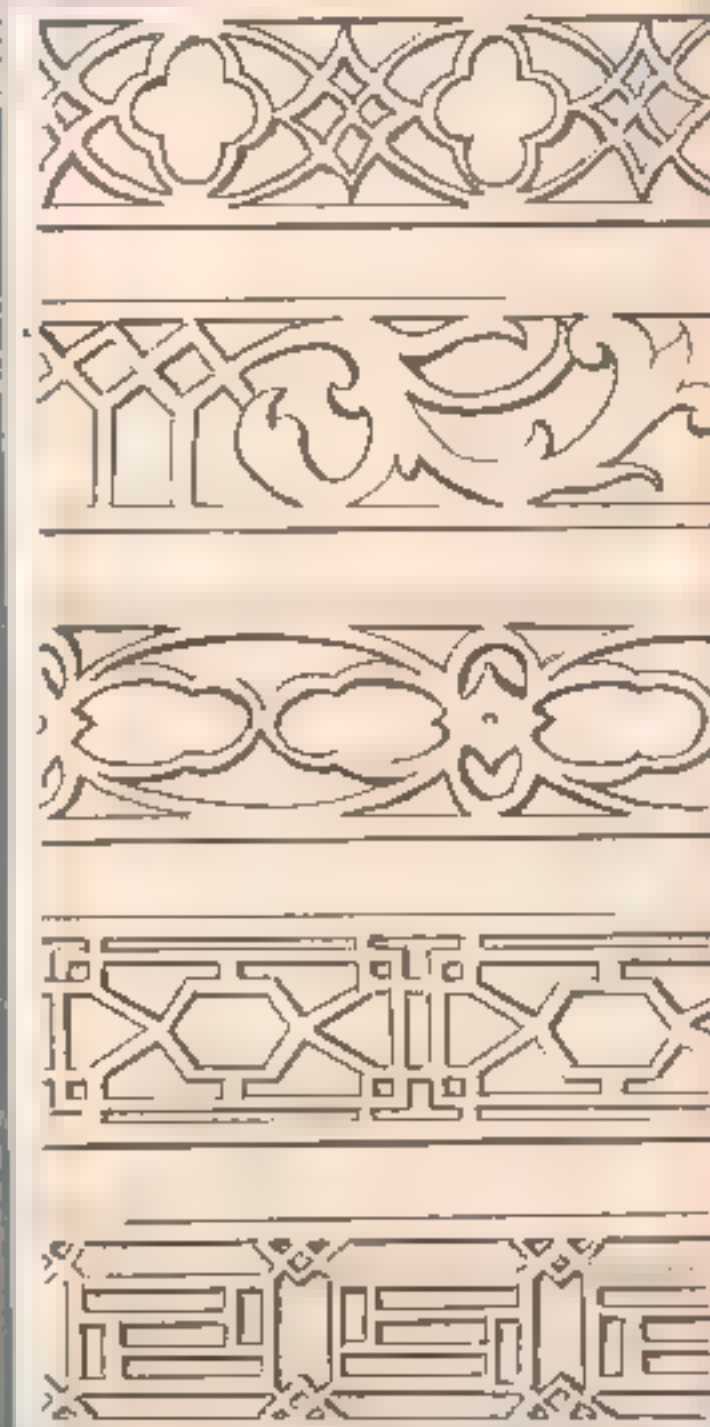
Mahogany side table with marble top and cabriole legs.



Chippendale 1718-1779. As a matter of record there were three Thomas Chippendales, including the father and the son of the famous maker. They were all carvers of fine woods, and the style that carries their name was based on the delicacy and detail of the carving, which they wished to exploit. Its variations range from classical severity to extreme oriental. Mahogany was still the favourite wood, but to be used in its highest polish and higher polish than walnut. The first of the three was the father, "The Gentleman and the Gentleman's" in 1754, which he later revised, but by this time his downward way to fussiness had set in.

Furniture: Chippendale chairs are probably the most famous, particularly those developed from the Queen Anne and Kent styles. Chippendale refined these designs, but with strength and boldness typical of his work. The splat back chair is the best known—the simple fiddleback transformed with carving. First he used the ribbon like effect borrowed from the French, and later Gothic like devices when that style influenced him. The ribbon back chair is a further adaptation, and is much more interesting when the twin bands were rendered flat or fluted. This decorated centre splat reached from the seat frame to the top rail which had a ribbon, ending in a bow at the back end, extending to the side in a wide bow. This was sometimes called the cupid's bow. The top rail, it tilted up at the corners, some of which were finished with a scroll. The seat frame was narrower at the ends, of a smaller size, and mostly a square cushion fitted into the rectangular seat frame. Following the same general framing outline, he designed what we know as the ladder back chair, several cross rails, usually four, repeating the curve of the famed top rail. When the top rail was carved or pierced at the centre, so were the lower rails between the back posts. This was one of the simplest and best of all Chippendale designs. Chippendale's Chinese chair is traced to the influence of a book published by Sir Thomas Chambers, the architect of Somerset House, who is credited with starting the Chinese vogue. For these chairs Chippendale made a fretwork back, sometimes very elaborate, sometimes very simple, enough to suggest the Chinese bamboo. For these chairs he designed several sticks of bamboo bound together to resemble legs, but with a frame back. The Chinese chair had a centre recessed panel showing delicate fretwork. Small Chinese clocks of fret work were fitted in below the seat frame. The upholstered chairs with high wings called "forty winks", were another adaptation of the preceding period, and were placed before the fireplace. The cabriole legs were carved on the knees, and on the top of the back followed the familiar top line. His small settees had a higher arched back with short legs gracefully rolled under. Other settees were made of two or even three chair backs, with a single square cushion. Most of them had a claw and ball foot, some with an extra leg in the centre. The tables were a more elaborate version of Queen Anne style. The lip top table had a fancy carved edge, later called the pie-crust, or a small gallery held up by a slender turned spindle. The centre pedestal was usually elaborate in detail, narrow console tables followed the tradition, and other tables were made with a top that could be lifted, and the square top swung round in place to reveal the pedestal. The first of the three was the father, "The Gentleman and the Gentleman's" in 1754, which he later revised, but by this time his downward way to fussiness had set in. Small chests

of drawers followed the various Chippendale modes, the French style having a bulging or bombe front, the Chinese having chamfered corners with fret designs in bracket feet. The hardware of these chests was also distinctive, and quite indicative of each particular phase as the shape of the frame. Chippendale was also known for his mirrors, which showed strong individuality. Some were severe and others more elaborate with gilt to the extreme, but his Chinese mirrors were the best, as they are recognized as master pieces of the art of the wood carver. Fire screens were also in demand, and some screens with fancy carved tripod bases and sliding panels of exquisite embroidery, or heavier and more flatly carved horse screens with a tapestry panel (a horse screen or cheval screen has a broad H underframing). The grandfather clock was also redesigned by Chippendale and his version had considerable fretwork designs and pedimented tops. Chippendale beds followed his many influences, and very little is available as to the exact detail. They appear to be a little over decorated, with four posters and canopied, draped and fringed.



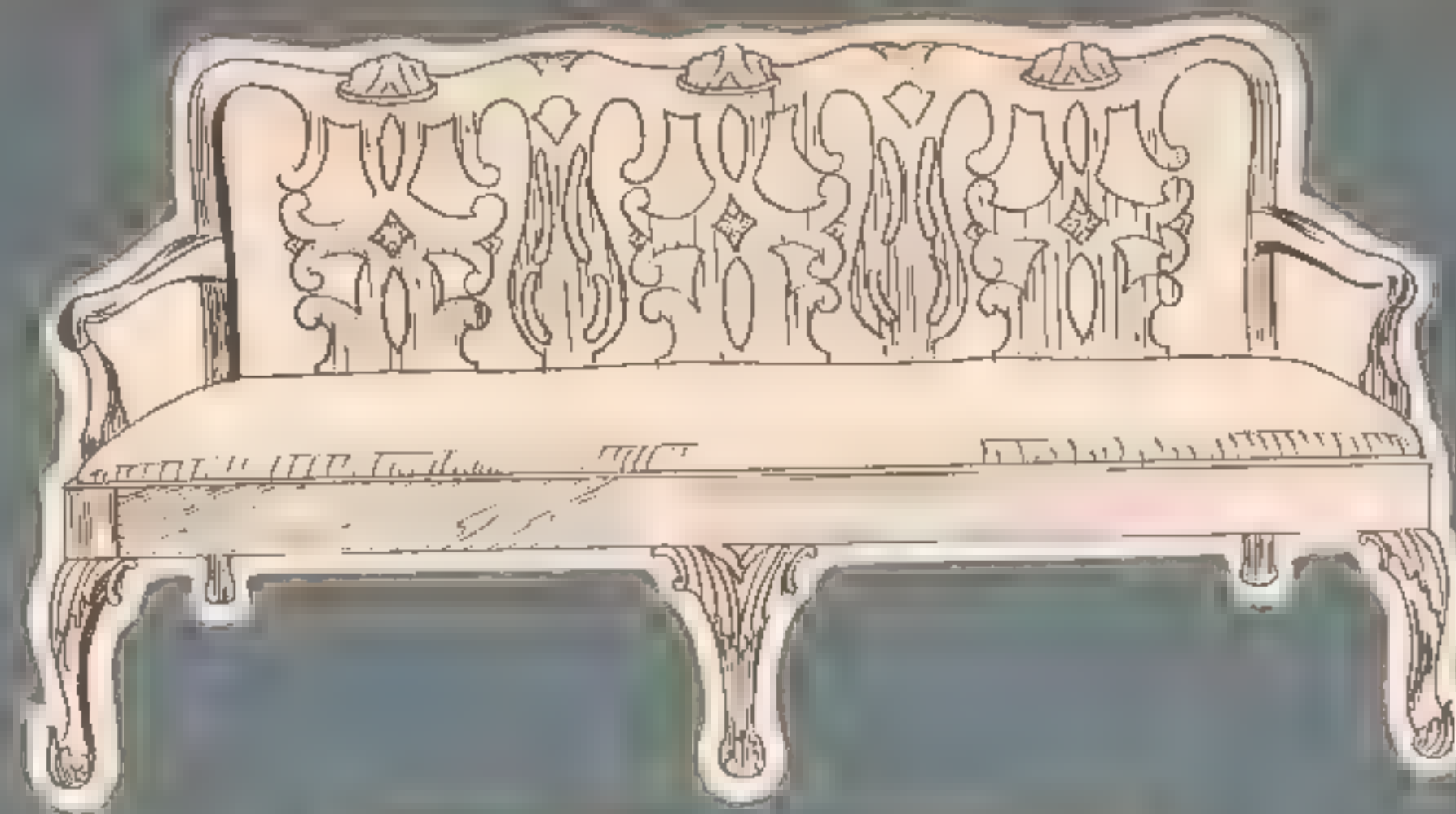
Chippendale frets.



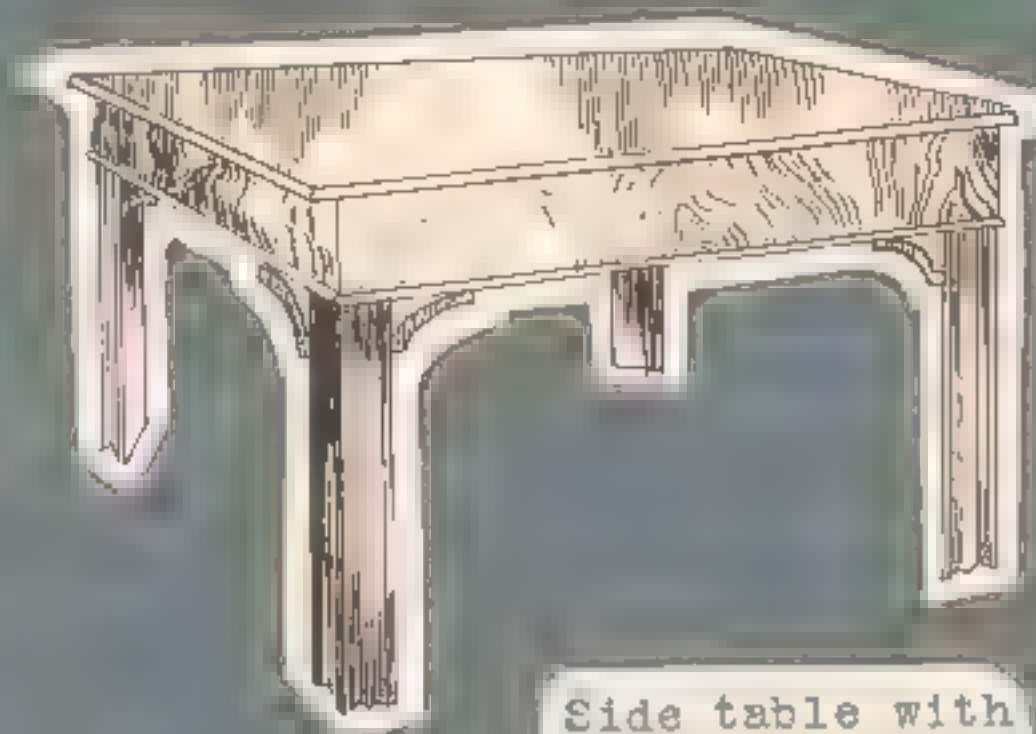
CHIPPENDALE



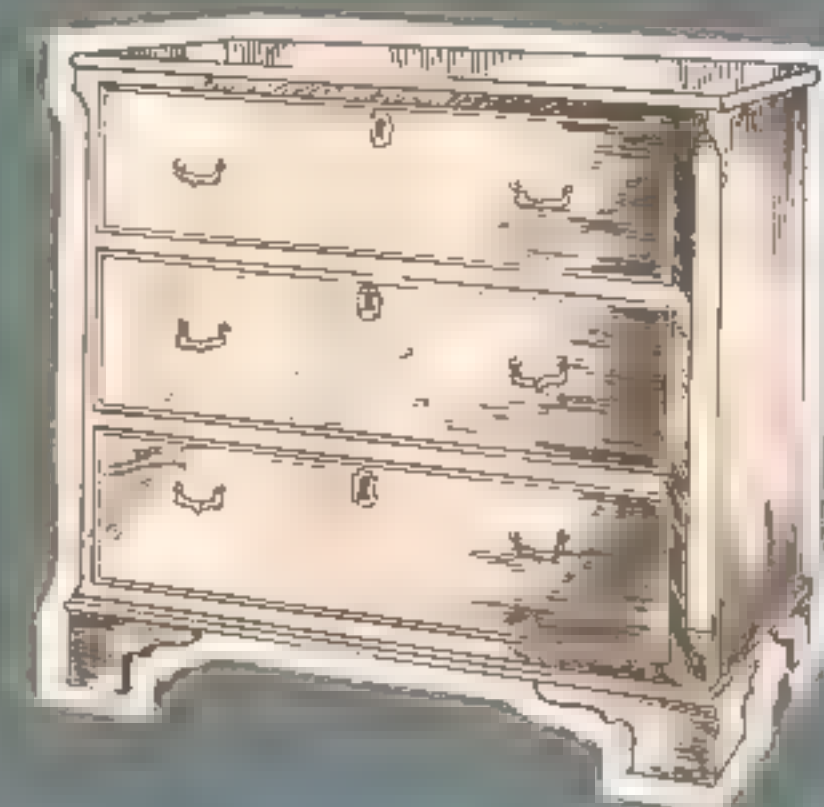
Mahogany chest of drawers.



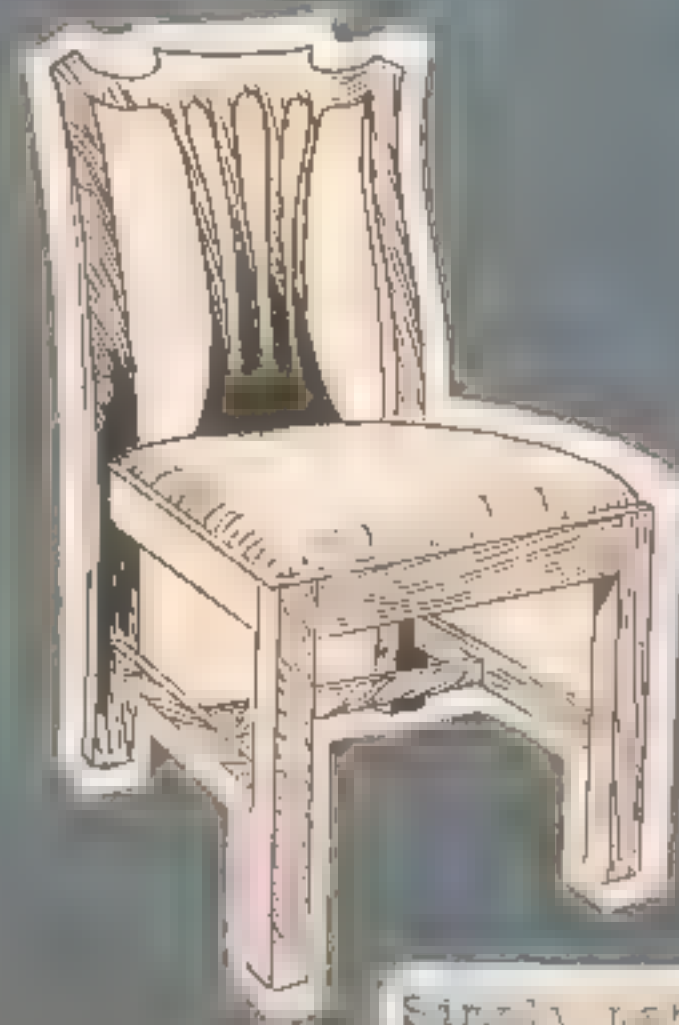
Mahogany settee with back taking the form of three chair backs.



Side table with moulded legs.



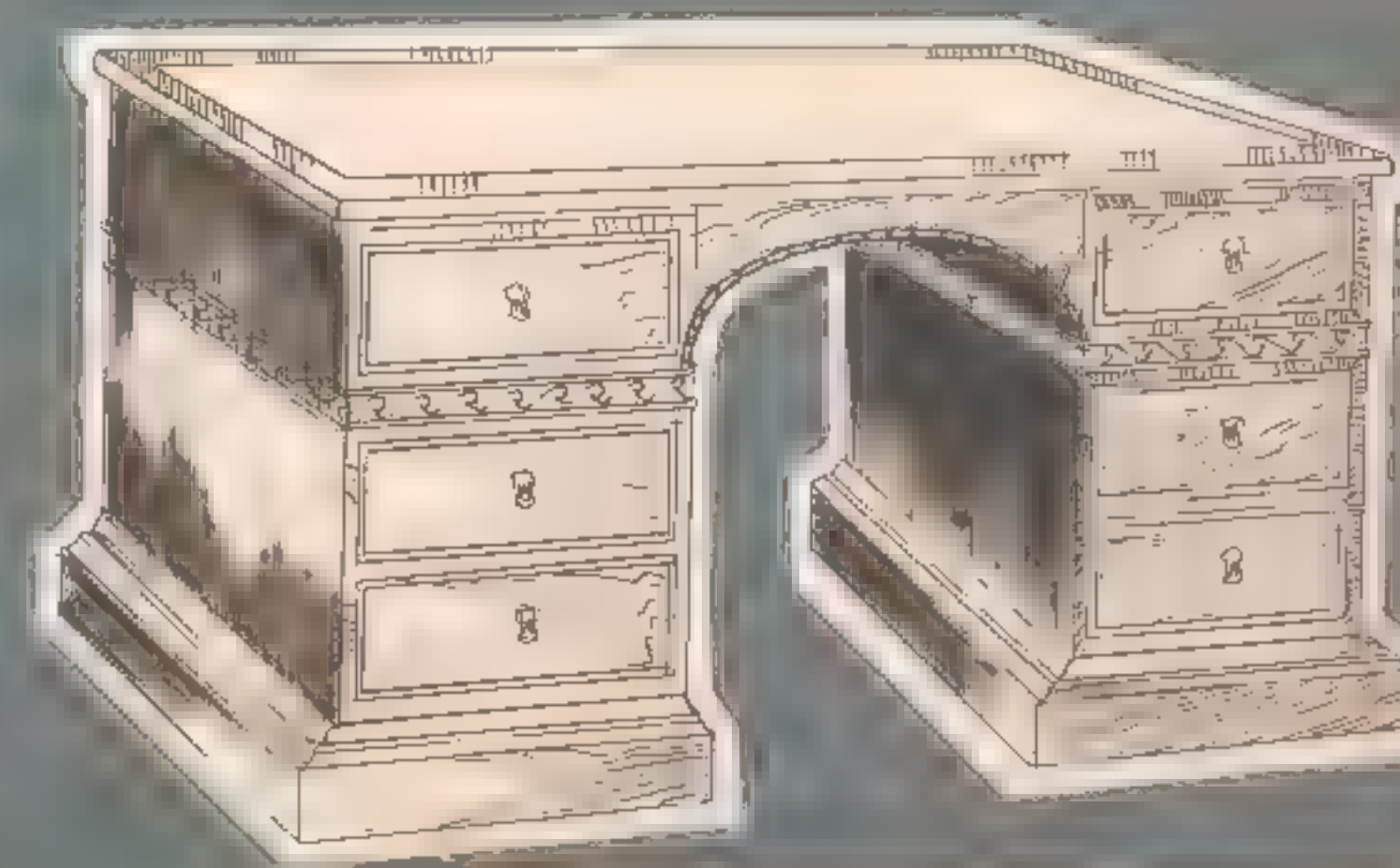
Simple mahogany chest of drawers.



Simple mahogany chair.



Grandfather clock.



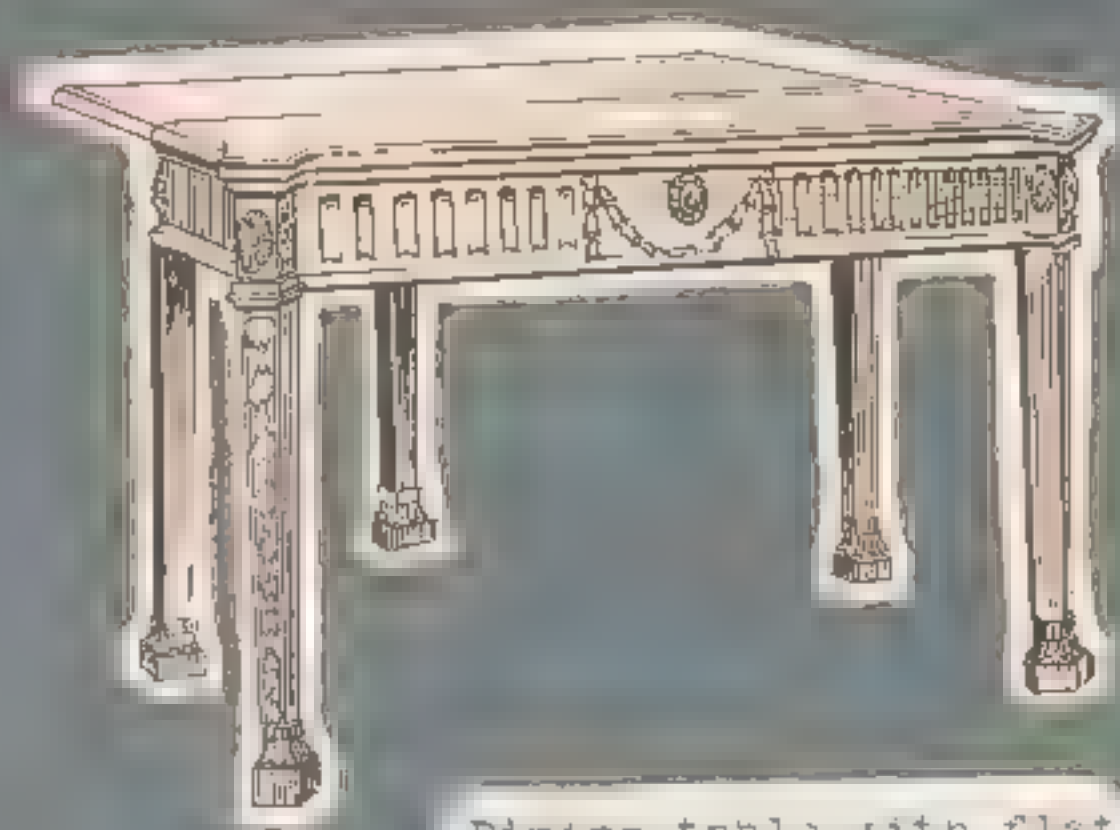
Writing desk with leather covered top.

T

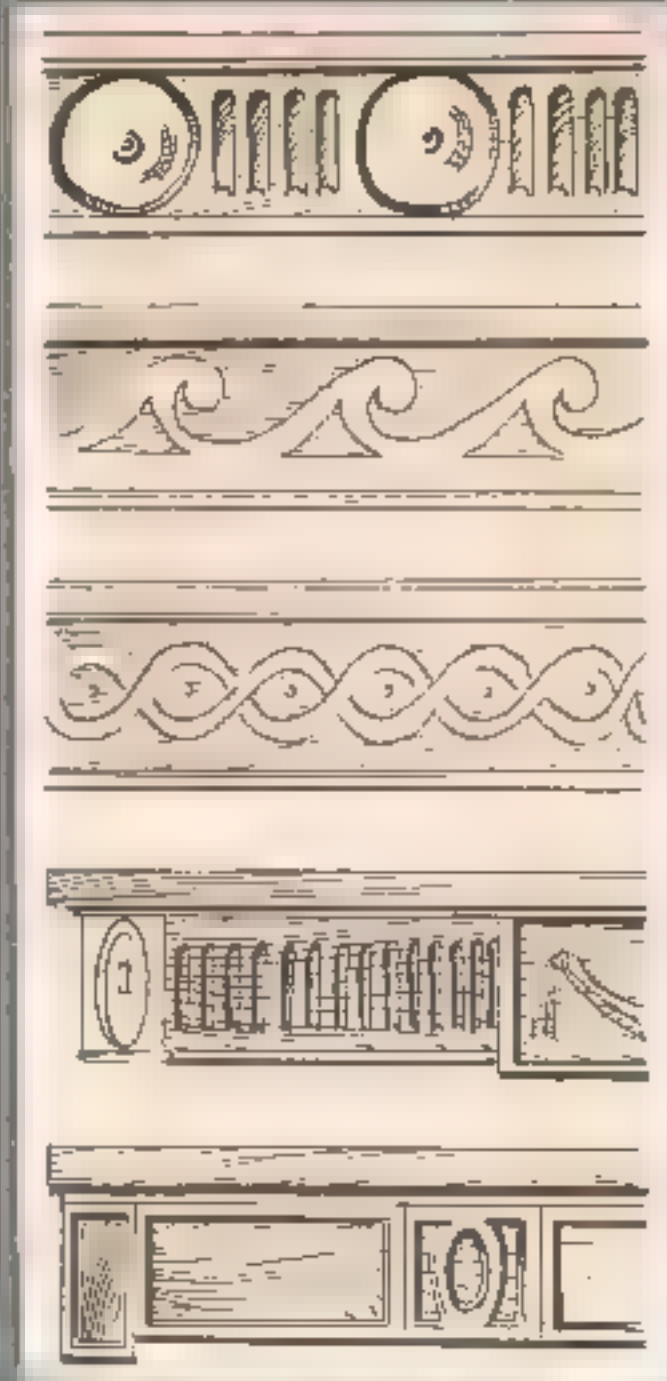
The Adam Brothers. The Adam brothers set themselves up as the Adelphi in 1760. They were essentially architects, and the best known of the brothers was Robert Adam, 1728-1792. He was educated in Scotland and after graduating as an architect, he travelled extensively in Italy. He became thoroughly involved in classicism with ancient Rome as it was being reintroduced to the world by the archaeologists, who were uncovering the ruins of ancient Pompeii. The brothers catered only for the wealthy, and their fame was all but instantaneous, and it was the fashion to have a room or house done to the Adelphi. Their work was essentially architectural and although they were not cabinet makers they left a strong stamp on the furniture designs of that

ther end  
mahogany  
fitted wit





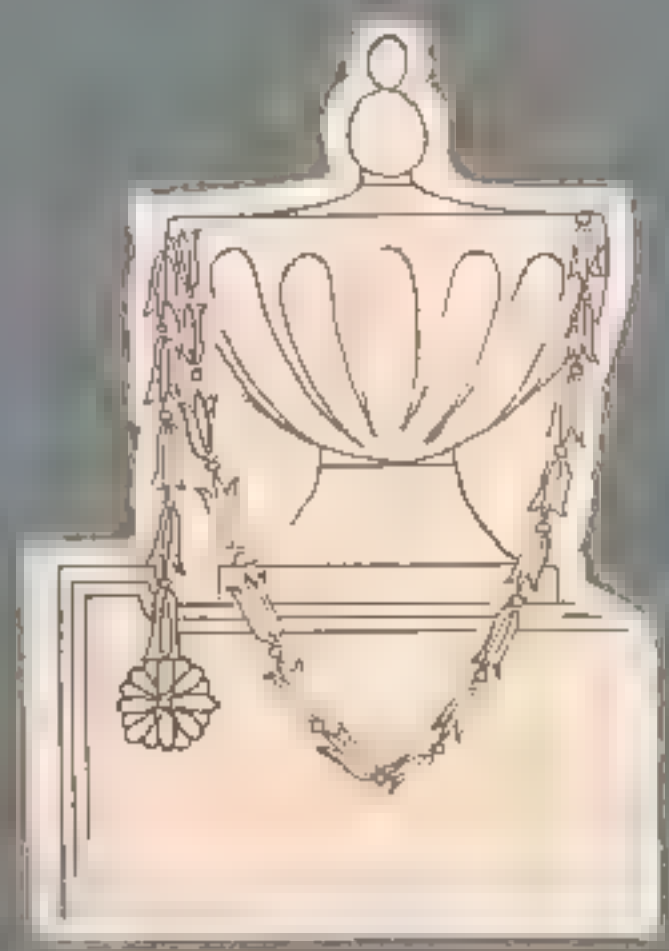
Dining table with flat  
and pivoted back legs.



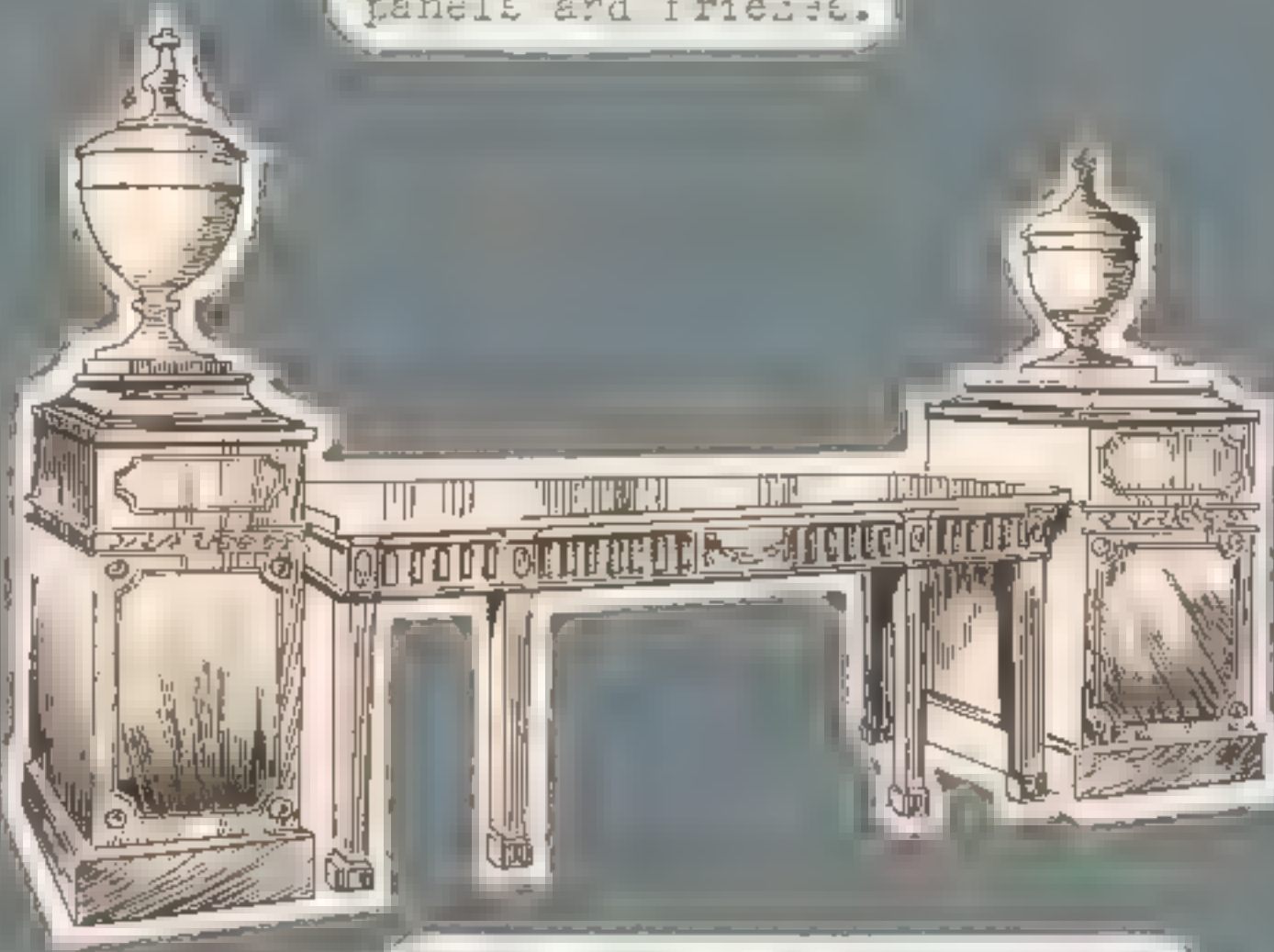
Examples of Adam  
panels and friezes.



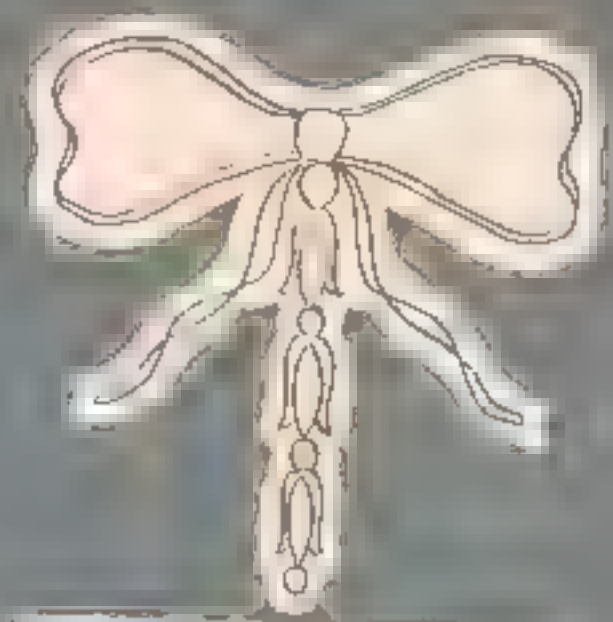
Semi-circular side table.



Urn swag and rosette  
mainly used for mantel  
furniture ornament.



Sideboard consisting of  
separate table and pedestals.



Pendant husk from  
bow knot.



Typical medallion skutchion  
for hardware.



Hepplewhite 17  
and chair made  
of wood with star

have reflected the  
popular French id  
went into Adam  
Hepplewhite  
his death. I  
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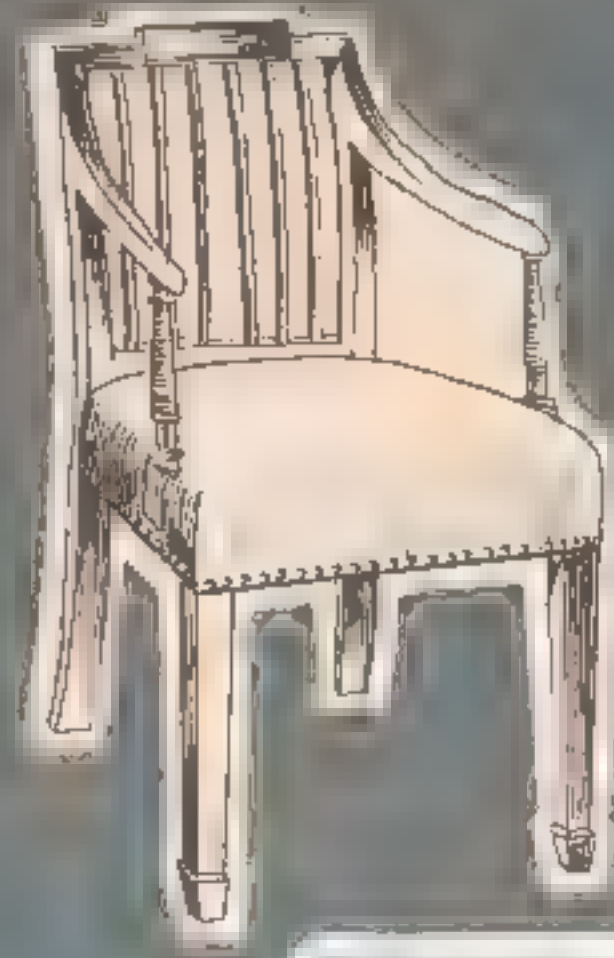
a variety of  
five wheat  
at the bottom of the shield

amongst

holstered. Another  
arch back, slender up  
t frame. The upholstery fabrics most in demand  
similar to that popular in France, and some in  
small checks. One of the best tables was the so called pembroke table,  
the first one of which is sometimes attributed to Sheraton, but both  
these designers made these delicate graceful small tables with drop  
leaves, usually in satin wood and inlaid bands or small motives. Side  
tables with serpentine fronts were another Hepplewhite specialty, and the  
narrow card and console tables were very much alike, except that the  
former had the proverbial double top which could be turned up against  
the wall. The Hepplewhite sideboard was smaller than those designed by  
others, was made in one piece with receding and concave corners, the  
swelling bombay front more graceful than similar French pieces. The  
knife boxes were either urn shaped or made with a slanted top and some-  
times a moulded front. Inlaid tea caddies following the same general  
idea were set on the sideboards as part of their ornamentations. Wardrobes  
replaced the highboys which had been in style since William and Mary.  
The upper part with doors narrower than the lower part with drawers.  
The secretaire book case had fretted doors, flat topped desk with drawers  
below, and an elaborate pediment with classical finial occasionally finished  
at the top, the feet were always heavy brackets. Large living room or  
library pieces called "library cases" included combinations of drawers  
and cupboards, a central portion with a fall front desk arrangement.  
The many panelled glass doors were divided into interesting arrangements  
of diamond shaped forms. A curved broken pediment with a small urn, urn  
finial topped to the centre section and similar urns marked the corners.

Hepplewhite's favourite woods were satin wood and mahogany, but he used  
many of the exotic woods as inlays, rose, tulip, sycamore, yew, holly,  
pear, ebony, cherry and king woods. He sometimes specified paint or laquer  
for delicate pieces which were introduced to be particularly decorative.  
Hepplewhite is altogether one of the most likeable 18th. century styles.  
Utility is combined so gracefully with beauty of line and form.

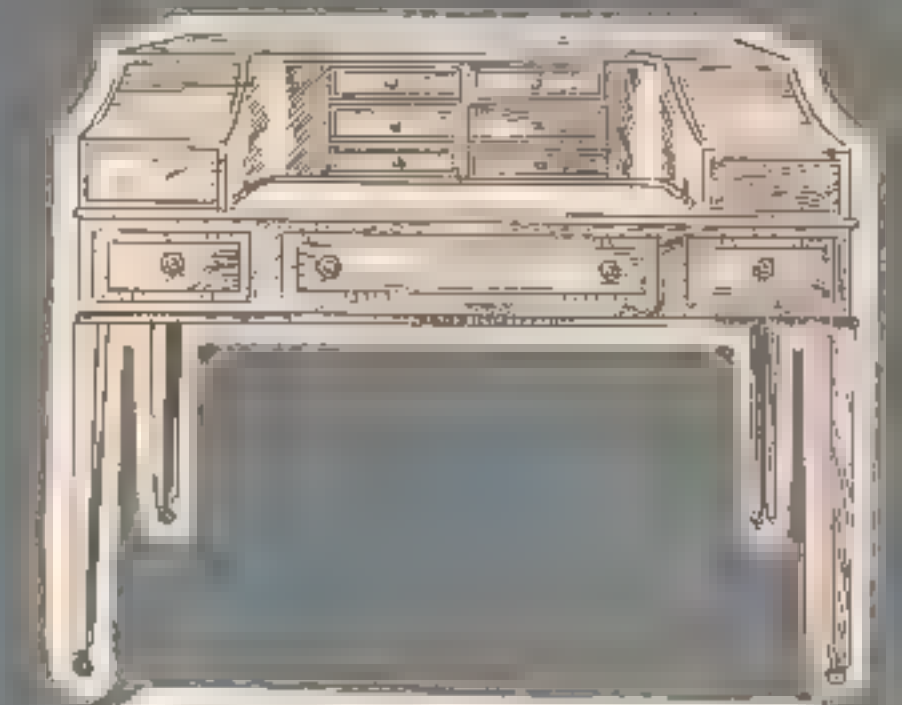




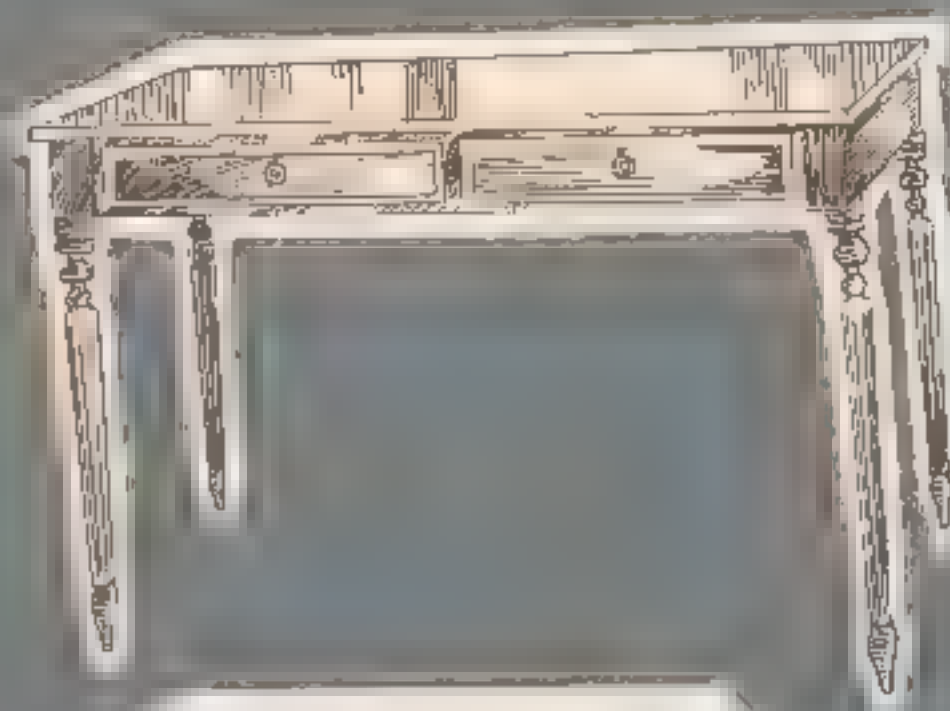
Mahogany armchair.



Mahogany wardrobe with built-up veneered doors.



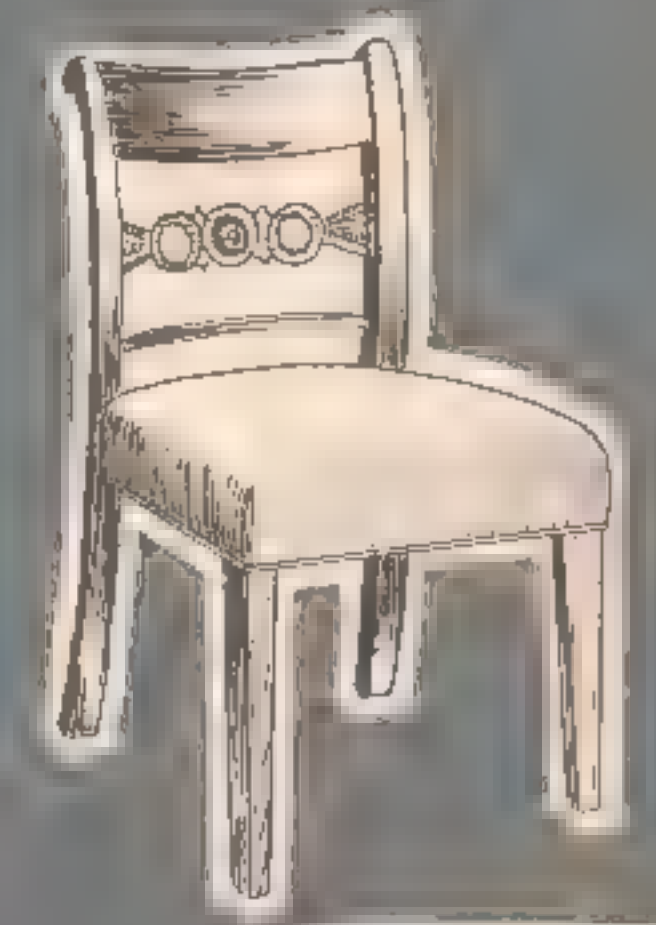
Mahogany writing desk with satinwood bandings.



Mahogany side table with band and drawers.



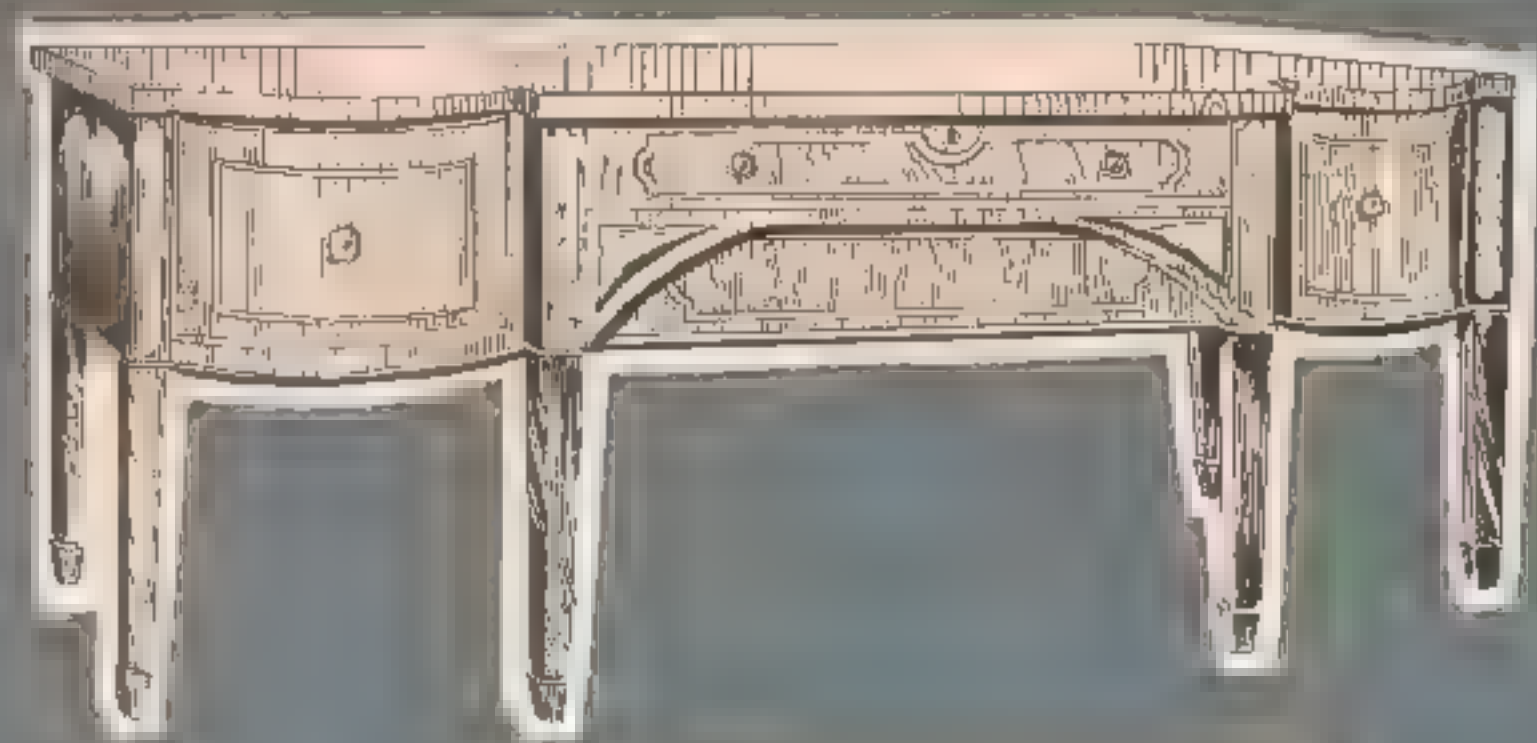
Sideboard decorated with satinwood inlay bandings.



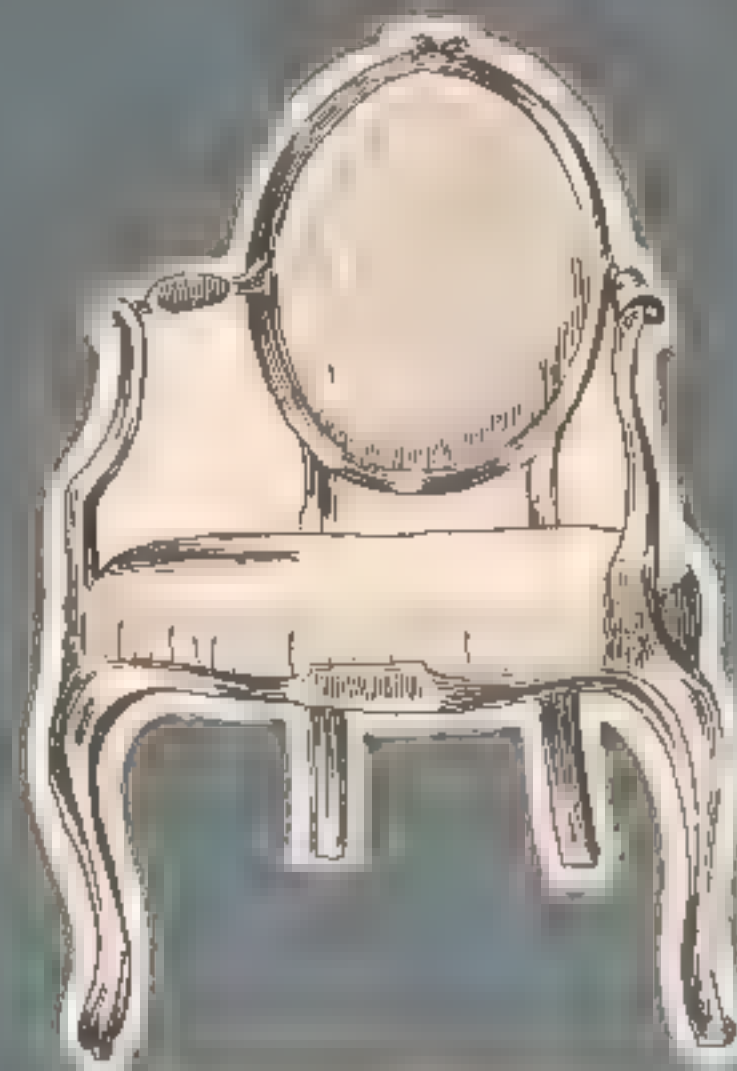
Mahogany chair.



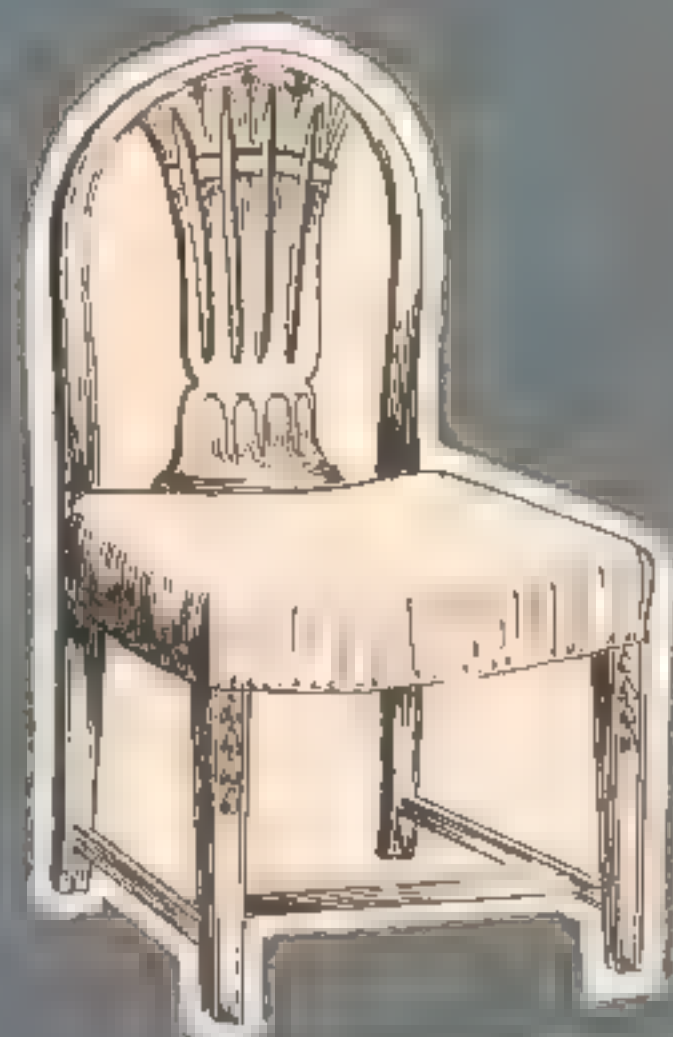




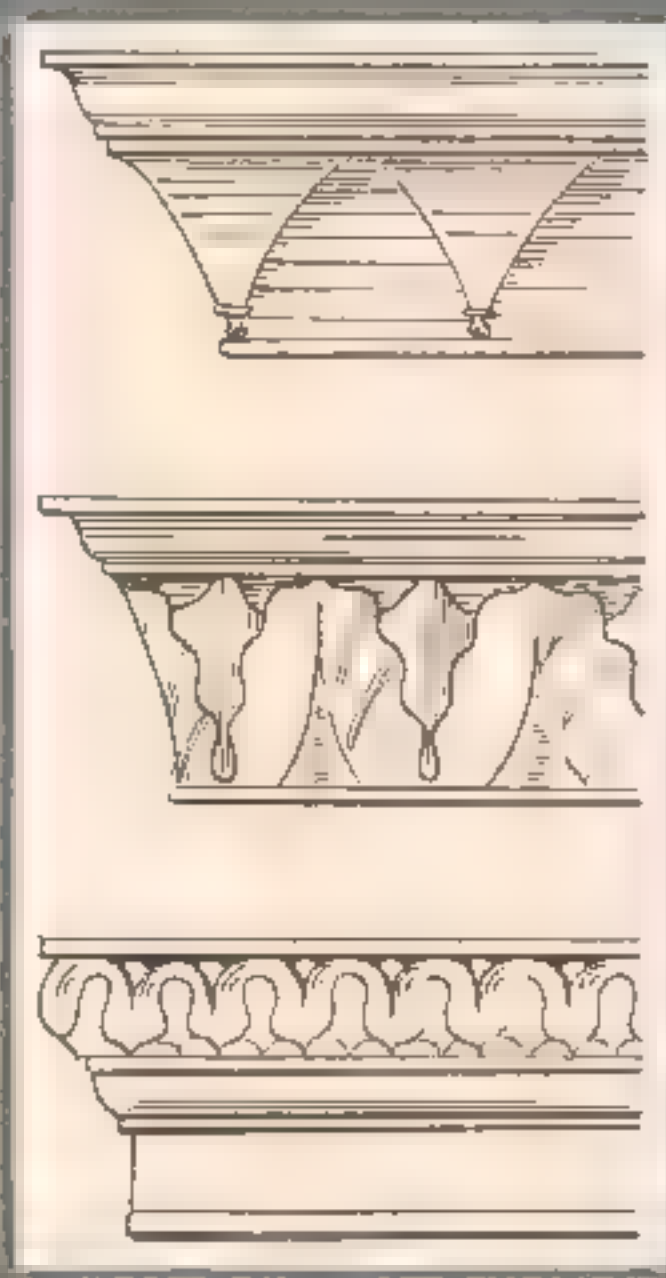
Sideboard with break front  
decorated with inlay..



Oval back chair.



Hoop back chair.



Hepplewhite mouldings.



Settee.



Sheraton Thomas Sheraton 1751-1806. came to London about 1770 and set himself up as a designer of furniture and interiors, having served his time as a journey man cabinet maker. He was also an artist, inventor and also helped to educate himself as a lay preacher. He wrote several books the first "Cabinet Makers and Upholsterers Drawing Book", published in 1791, being the most useful. He was a staunch exponent of straight lines and rectilinear forms based on classic proportions. He was greatly influenced by Adam, and although he greatly denied it by Hepplewhite as well. His last efforts were related in some degree to the new French Empire style which was apparent in England as well as in France. This style has been called the Louis XVI of England. Certainly it bore closer likeness to their French period than to any other.

Furniture: The other chairs, following the rectilinear design in the designers mind, were quite delicate like Hepplewhites, but with few of his subtle curves. The backs were rectangular or square, the two back posts extending down into the back legs to form the outside verticals of the chair backs. The top rail was straight or slightly broken and the bottom rail was set a few inches above the seat. Enclosed in the squared off space of the back was one of the great varieties of designs-vertical bars, lattices, urns, cameo-like panels set in a frame of fine cane. In many of these chair backs there is a strong horizontal feeling, which has not here to fore appeared in any of the 18th. century designs. The exposed wooden seat frames, rounded in the front, were ~~not~~ either caned or padded, a few equipped with squab cushions. The arms were distinctive and graceful in their long sweep, from the top of the back posts out and down in a graceful unbroken line, either joining the front legs or sloping up to about half way back, and the lower end of the arm fastened over the seat frame. The straight tapered legs were round or square, many of them fluted or reeded, a few finished with slender ring mouldings. A spade foot was the usual terminal or brass casters which Sheraton made popular. The sofas and settees were similar to the chairs in proportion, and fine in scale. His pembroke is famous, and he made many dainty kidney shaped tables including dressing tables and desks. Chest of drawers were more like the French commodes, and his tambour (drum-like), desks and dressing tables with high side cabinets were very popular. The large book cases with lattice doors were imposing, especially when topped with swan-like pediments. The perfection of the sideboard is sometimes credited to Sheraton, and his best examples had swelling serpentine fronts the backs and ends finished with a brass guard rail. Satin wood was his main wood, and he also employed light mahogany king wood, tulip wood and many of the exotic veneers. He disliked carving except occasionally, a flat design in chair backs, and he preferred multi coloured inlay and painting. He liked dainty floral patterns, with soft blended colours inset in beautiful veneered panels. It was he who first dyed wood green as a background for marquetry patterns. He used the festoons that others of the same era had popularised, and oval medallions in which he inset floral and classical designs. Fan scrolls he set in table tops, and fragile porcelain plaques in oval medallions, in small door panels.

Fig. 3.  
Munsell's Hue Circuit.

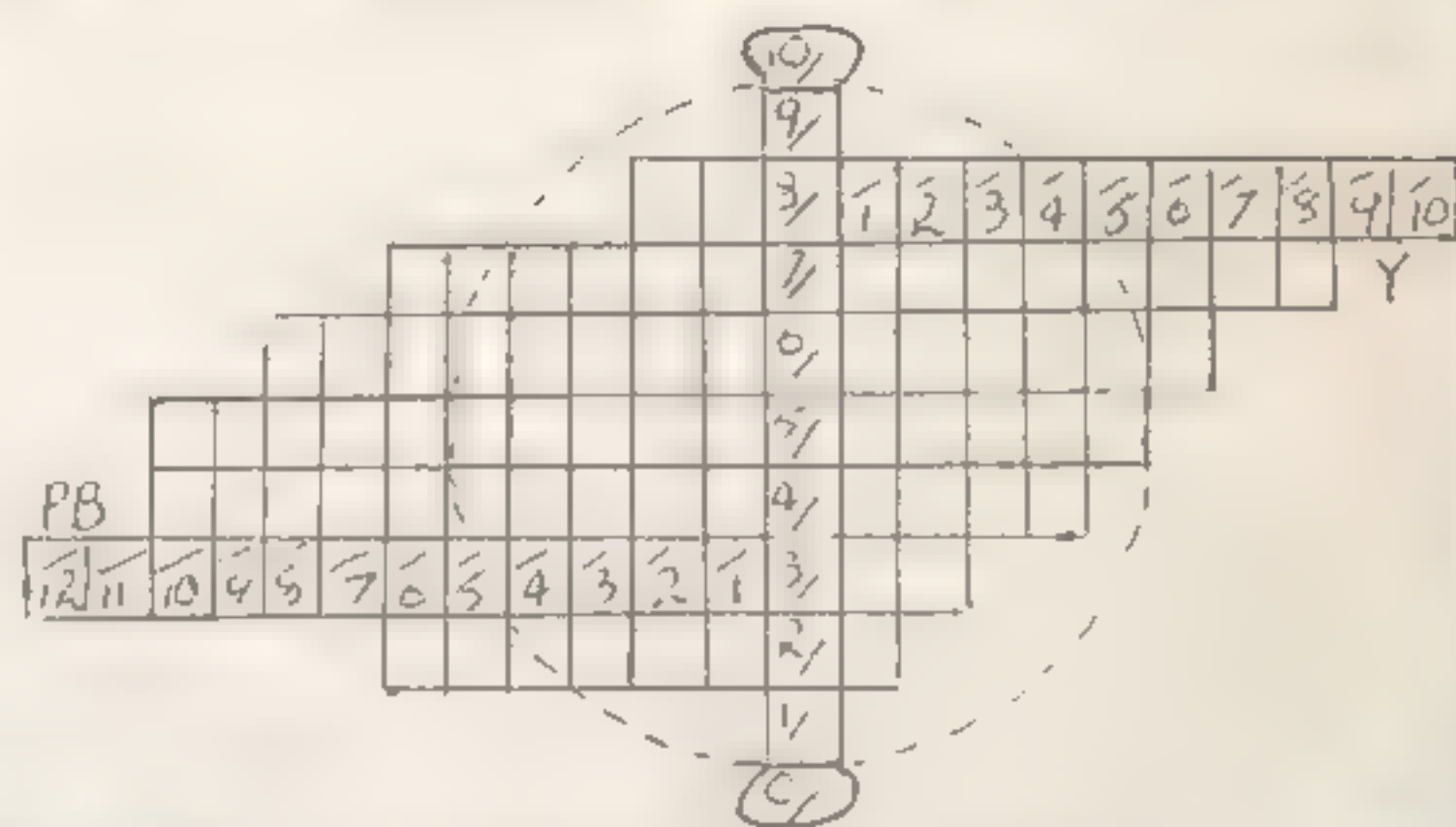
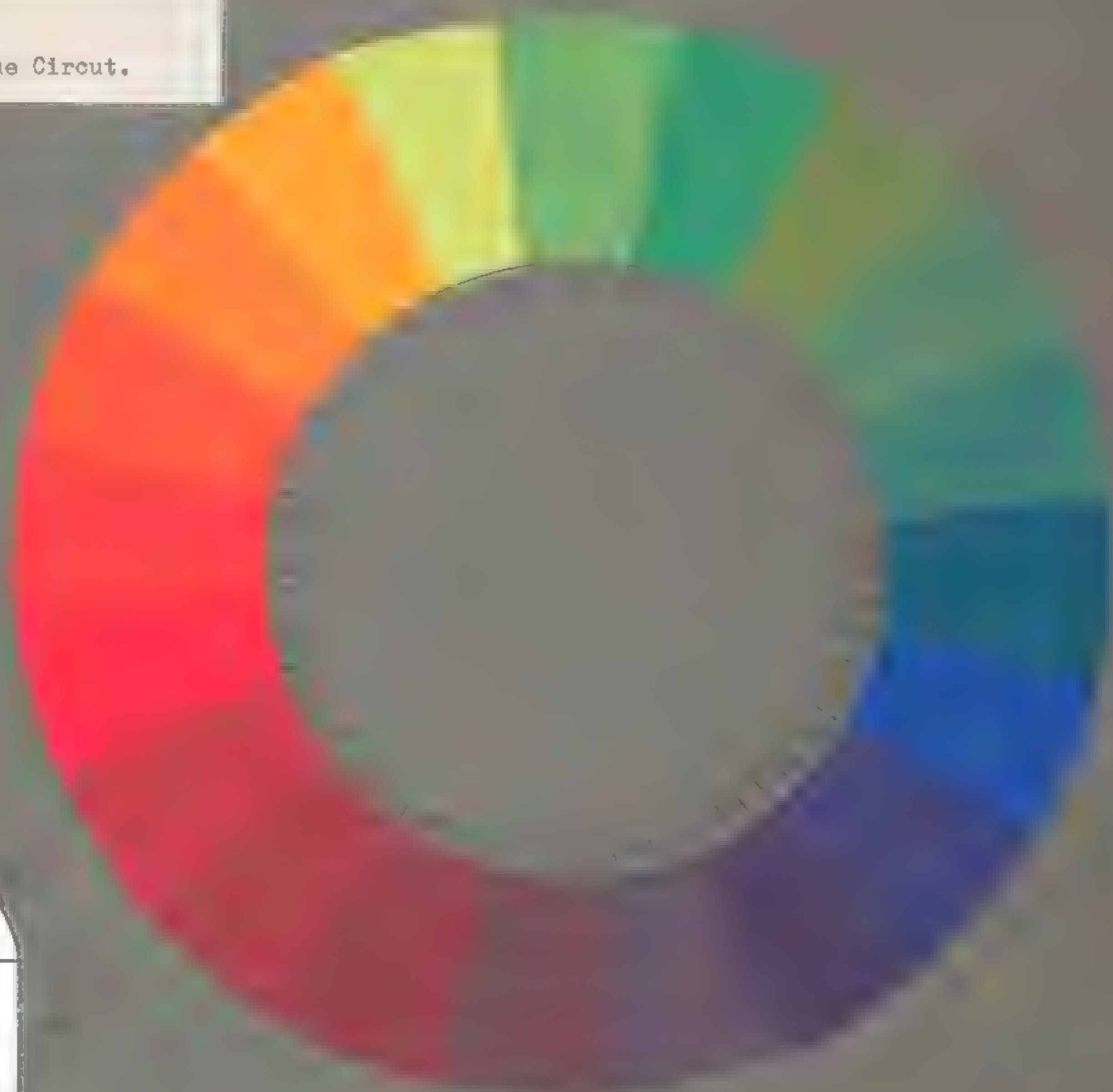


Fig. 5.  
Diagram showing characteristic  
chromas extending beyond colour sphere.

Fig. 4.  
Munsell's Value Scale,  
altered in such a way  
as to show the "true"  
values of Black and  
White.





#### THE OSTWALD THEORY.

Munsell's Theory is not the only theory accepted in today's world. The Ostwald theory has another approach to the problem of colour designation. Several similarities do exist but the general philosophy behind the system differs.

The Ostwald System starts out in a different fashion. The system recognises six basic colour sensations; two achromatic, black and white, and for chromatic, sea green, yellow, blue, and red. These are the basic colours because the system claims the redness, the blueness, the yellowness, and greenness are sensations which do not resemble each other. According to this theory, in orange we discern yellow and red, and in purple both blue and red. Each of the four basic colours is arranged in opposition to its true complement.

Ostwald recognised 100 distinct colours around the wheel, he later reduced the number to the number 24.

One of the differences between the two systems is that Ostwald uses descriptive names as well as numbers to distinguish his hues. Admittedly so does Munsell but does GY-G really leave a picture as clear as leaf-green? Ostwald's system is more communicative in this way although there would possibly be a slight loss of accuracy. Ostwald also numbers his colours from 1 to 24 e.g. Yellow is 2, Red is 8, Blue is 14, and Seagreen is 20 (See Figure 6)

The dimension of colour cannot be ignored, but Ostwald dealt with this notation differently too.

Pure hues can be altered in three orderly ways in addition to


A circular color wheel with 24 segments arranged in a ring. The colors transition through a spectrum: starting from the top (blue), moving clockwise through cyan, green, yellow-green, yellow, orange-yellow, orange, red-orange, red, red-violet, violet, and back to blue. The segments are of varying widths, corresponding to the proportions listed in the caption.

FIG 6 .  
Otwald's colour wheel. Consists  
of 24 colours mixed from original  
four: Yellow- 2  
Red - 8  
Blue - 14  
Seagreen- 20.

mixing accross the colour wheel;

- 1) Colours may be altered by the addition of white
- 2) Colours may be altered by the addition of black
- 3) Colours may be altered by the addition of both black and white.

To record these changes in colour by the procedures of the above Ostwald formulated a system where an equilateral triangle with white at the top, black at the bottom and pur hue to the side. There are six depths between the black and white, making eight in the entire scale. There are also six depths from the vertical achromatic scale to the block of pure colour at the third apex of the triangle.

The squares at the top of the triangle are progressive mixtures of colour and white, those at the bottom, of black and colour, and those inside are mixtures of all three, (See Figure 7). This is in essence a monochromatic scale. Ostwald recognises 24 hues therefore a total of 672 different graduations of colour as designated. These scales can be arranged around the black and white axis which is similar to Munsell's tree.



FIG. 7.  
One axis of Ostwald's colour 'sphere'. Squares at the top edge of the triangle are a progressive mixture of colour + white; those at the bottom edge colour + black and the squares inside are a mixture of all three.



#### THE PRANG COLOUR SYSTEM.

Prang developed his theory around a twelve hue circuit. The heavy line connects the primary hues, the fine line connects the secondary and the intermediate hues are shown in between each of the primary and secondary hues. The secondary hues are formed by mixing equal amounts of the primary colours. The intermediate hues are formed by the mixing of neighbouring colours e.g. yellow-green is a mixture of the primary yellow and secondary green.

Prang's approach to value and chroma (intensity) is a lot different than either Ostwald's or Munsell's theory. He does not number the value scale like Munsell or Ostwald, but calls the values as follows;

White, High Light, Light, Low Light, Medium, High Dark, Dark, Low Dark, Black or Colour.

Prang also arranged a value key (See Figure 9) to aid the student in describing a particular arrangement of values. These "Keys" utilise the terms "Major" and "Minor". "Major" signifies strong contrasts of value while "Minor" signifies small contrasts or the same values.

As well the Value Key Prang arranged a simple guide for colour choice. This Helps solve the problem of which colour combination to choose. Although every colour in all its values and chromas is beautiful colour choice is a problem, for people insensitive to colour.

It is suggested that you divide the colour wheel into two main groups, related hues and contrasting hues. These headings may then be subdivided into headings:

black pigment reflects some light, is recorded as N0/. The usual value of black is 1, and so it is noted as N1/.

The purest white obtainable is magnesium oxide which has the value 9.8. The usual white paint is valued at 9 and is noted as N9/.

Therefore for all usual purposes the value scale consists of nine principal values, as I have illustrated in Figure 4.

Note: Like the hue circuit colours are more harmonious when their values are adjacent or close together e.g. value 2 and value 3 are more harmonious than 2 and 8.

#### CHROMA.

"Two colours may be the same in hue (for instance, both red ) and the same in Value (that is neither lighter or darker than the other), and yet be different in colour strength. One may be a strong red and the other a weak, greyish red. The difference is in the dimension of Chroma, by which the degree of colour strength (intensity) is measured and indicated".

F. G. Cooper in the Munsell "Manual of Colour".

A step of chroma is the unit of measure of change in a hue between neutral grey and the maximum intensity of the hue.

The chroma of any colour is specified by a number placed under the value number of the colour. Example: A red halfway between black and white in value and eight steps out in chroma would be written R5/8.

Therefore any colour may be precisely described by

$$\text{Hue} = \frac{\text{Value}}{\text{Chroma}}$$



E.g. A Certain light greyish green could be specified as

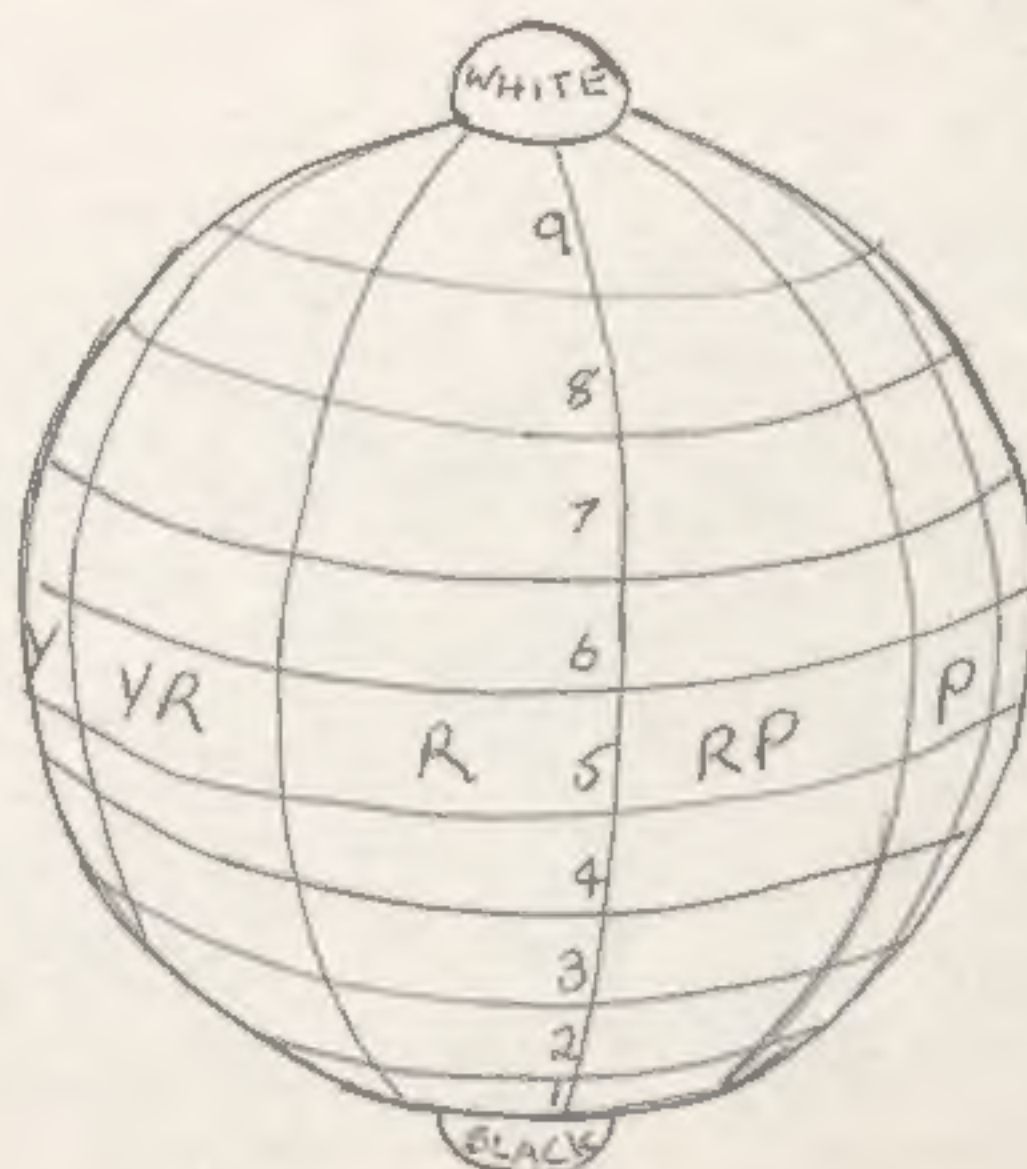
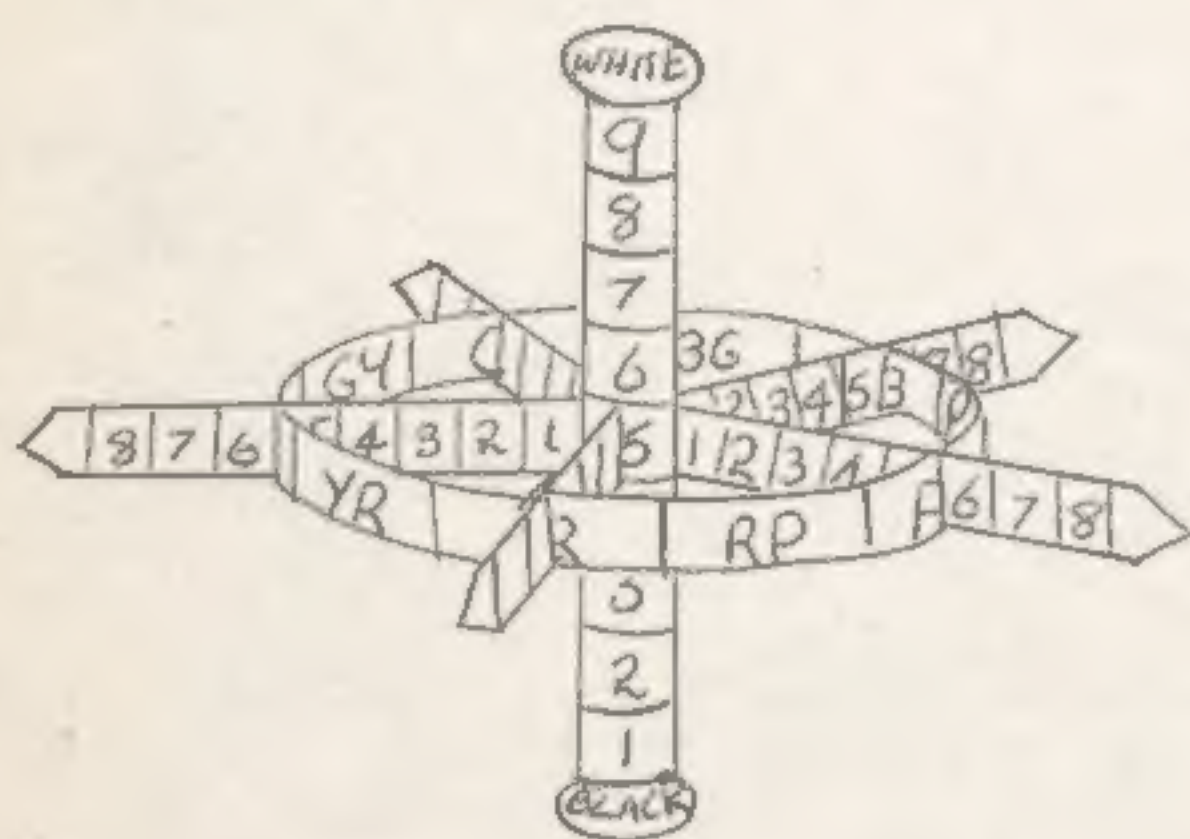
$$\begin{array}{rcl} \text{G (Hue)} & & \frac{8 \text{ (Value)}}{1 \text{ (Chroma)}} \end{array}$$

Some hues extend further from the centre and have more steps of Chroma than other hues. This is due to the nature of the pigment.

E.g. The chroma of the purest red is stronger than the chroma of the purest green (See Figure 5).

Then too pigments by their nature are stronger in chroma at certain Values and weak at others e.g. the maximum chroma of yellow is stronger at 8 than 3. On the other hand the purest Purple-blue is low in value, therefore its maximum chroma is stronger at 3 than 8.

The value at which a particular Hue reaches its strongest chroma is called its "home" value level. N.B.: Hues are more harmonious when their Chromas are weak or moderate, such as chroma 4. The way chroma affects hue is similar to the relationship between Hue and Value. When hue and value are constant the colours are more alike if chromas are close together than if they are far apart.



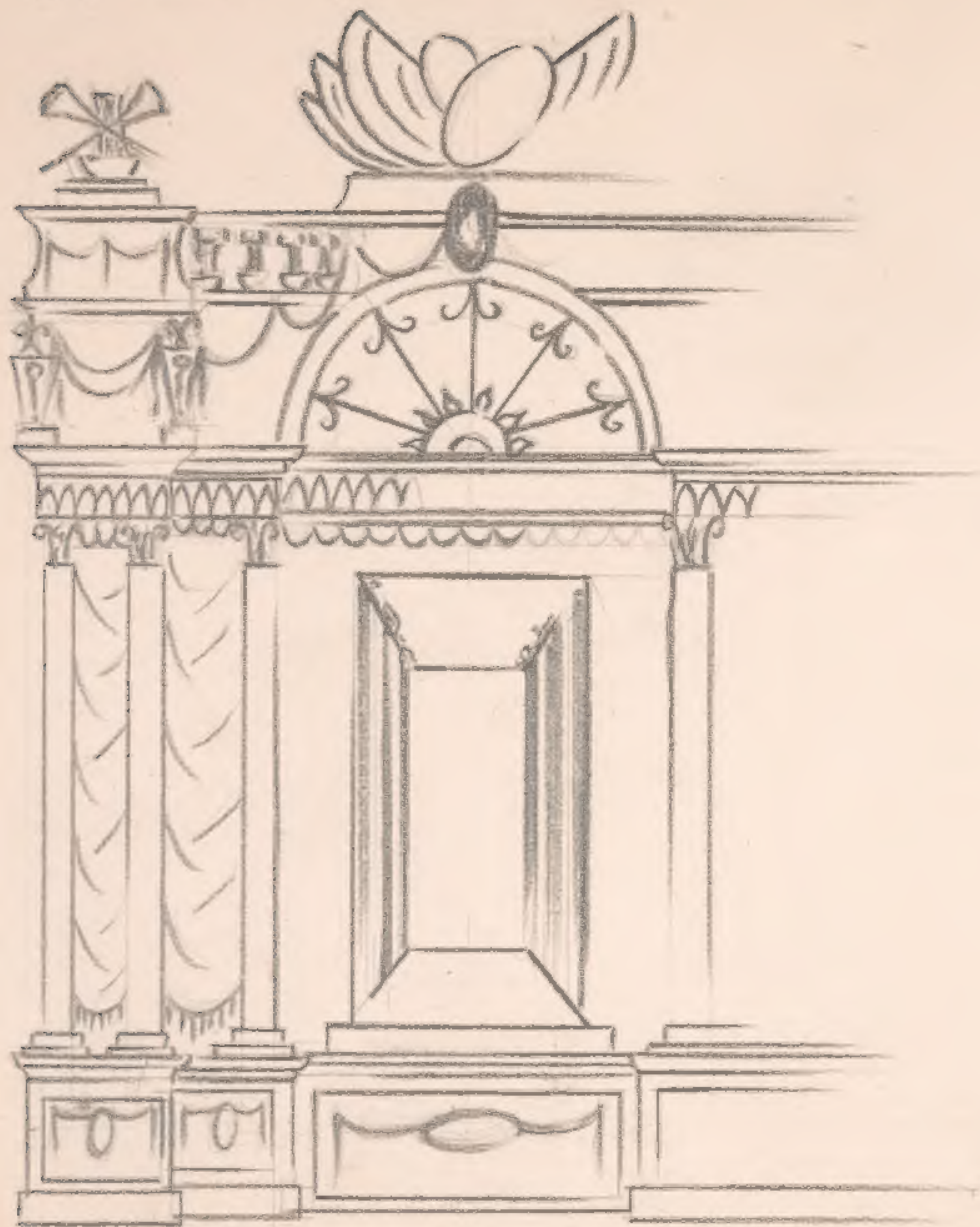
Left:

Diagram showing hue, chroma and value in their relation to one another, value is the axis, chroma are the arrows radiating out.

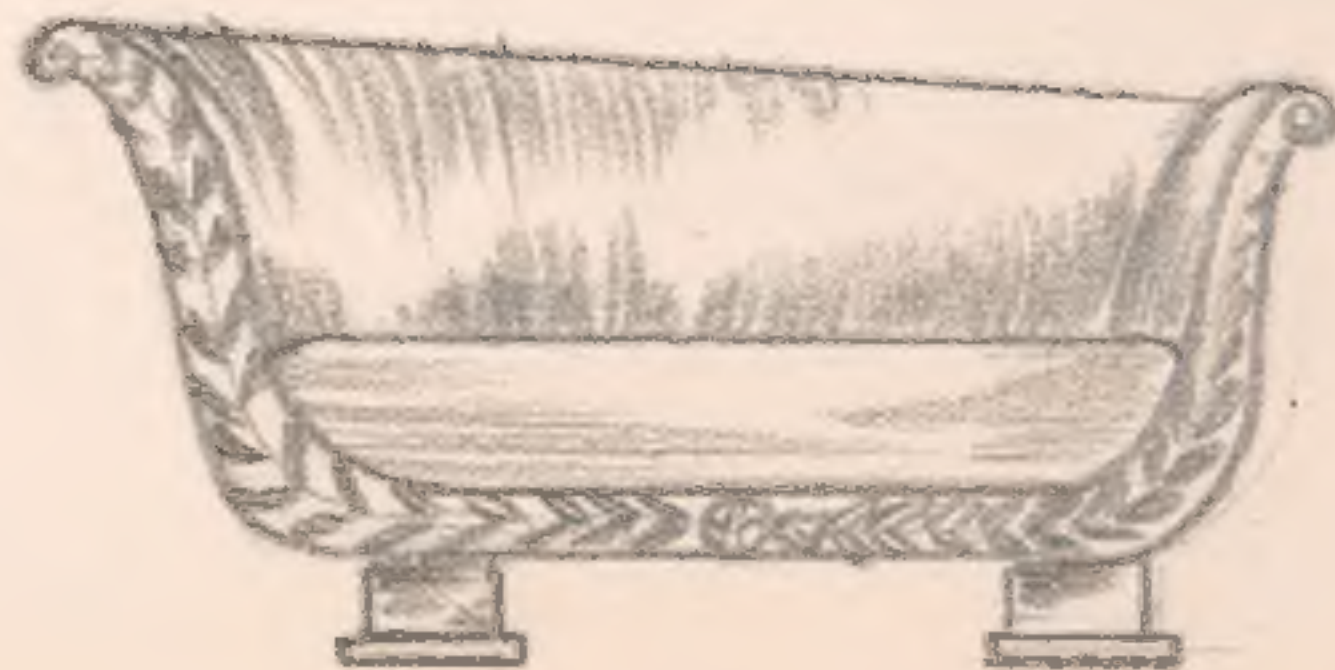
Right: The Colour Sphere.



1814 sample of columns



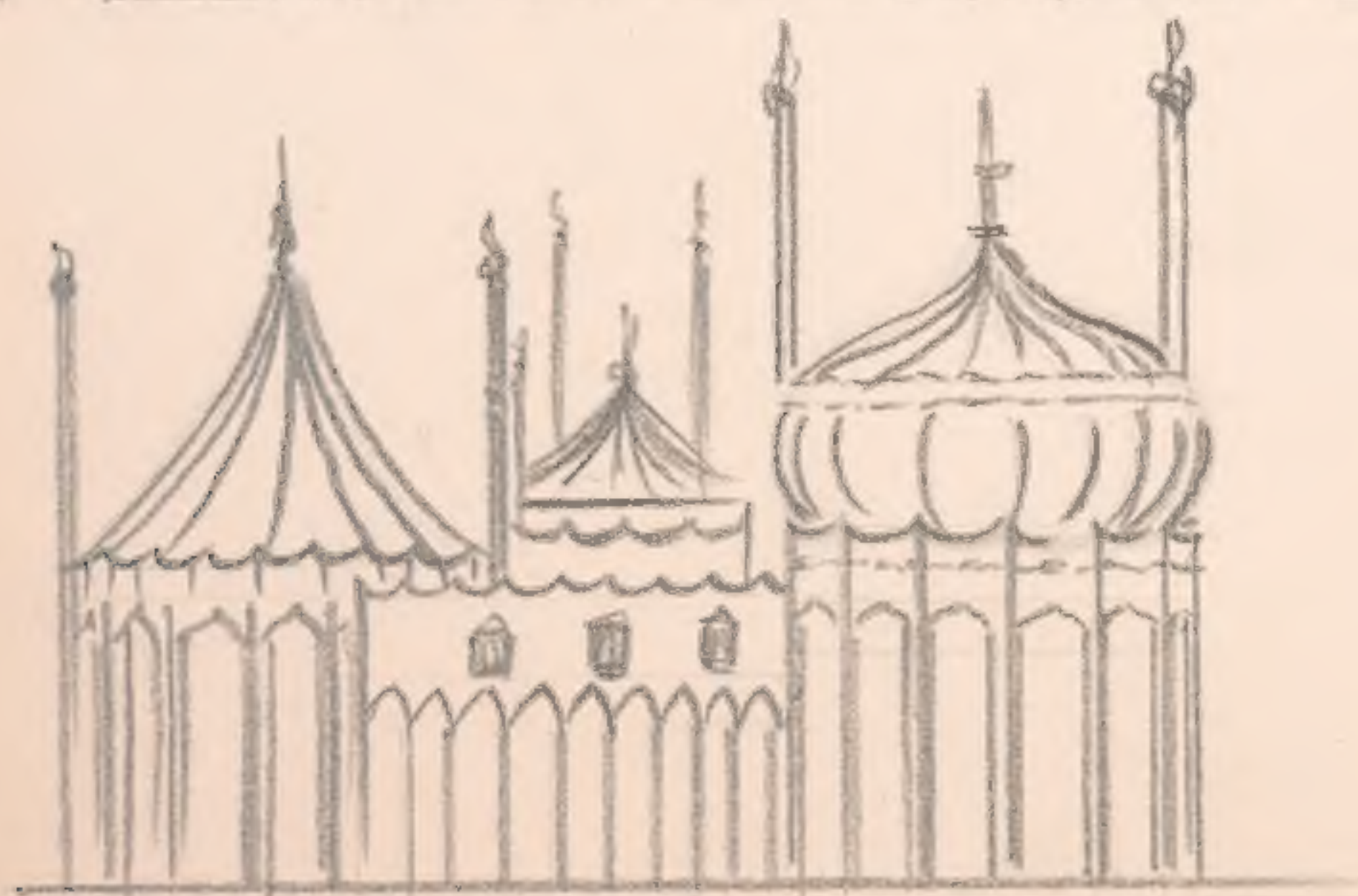
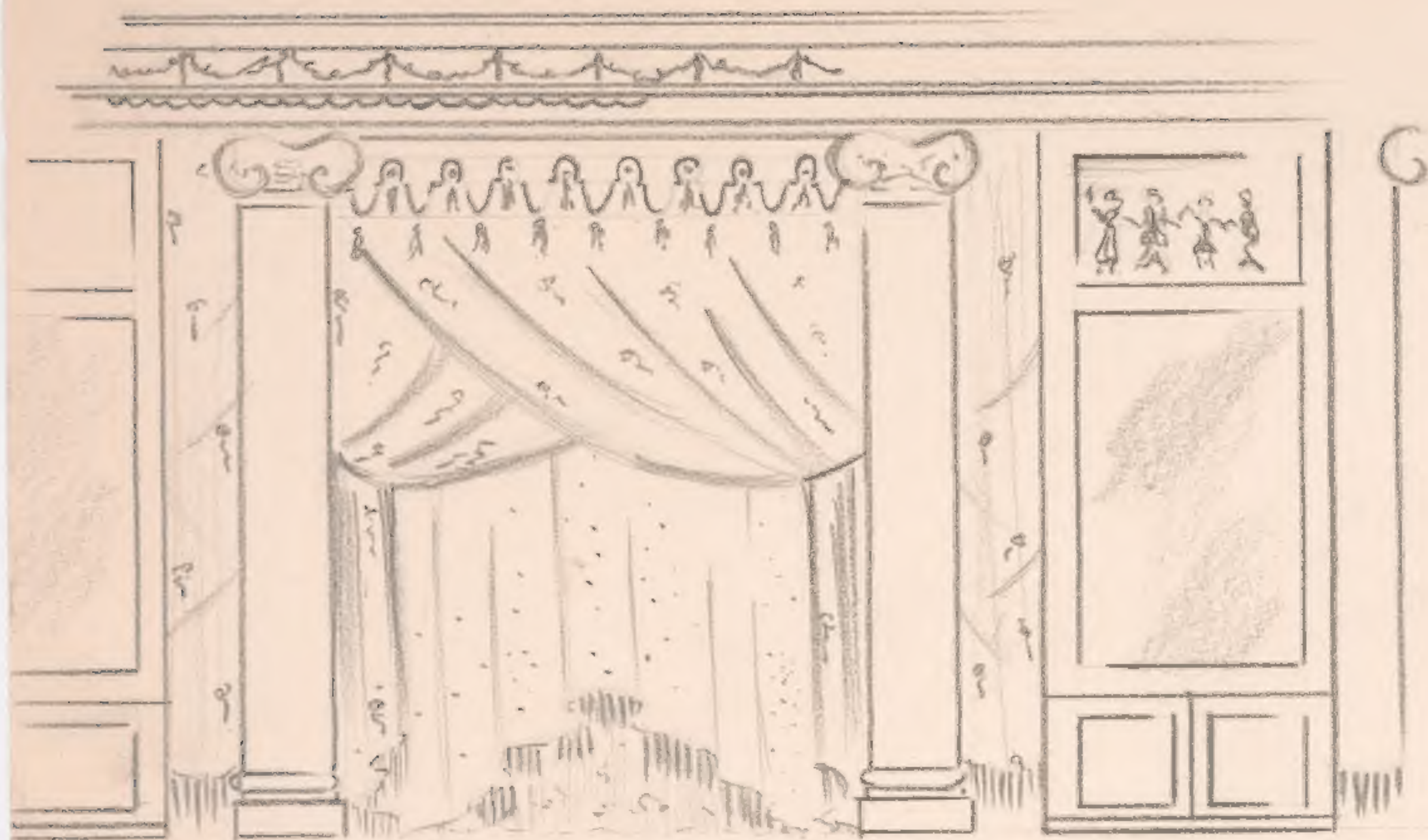
cornucopia



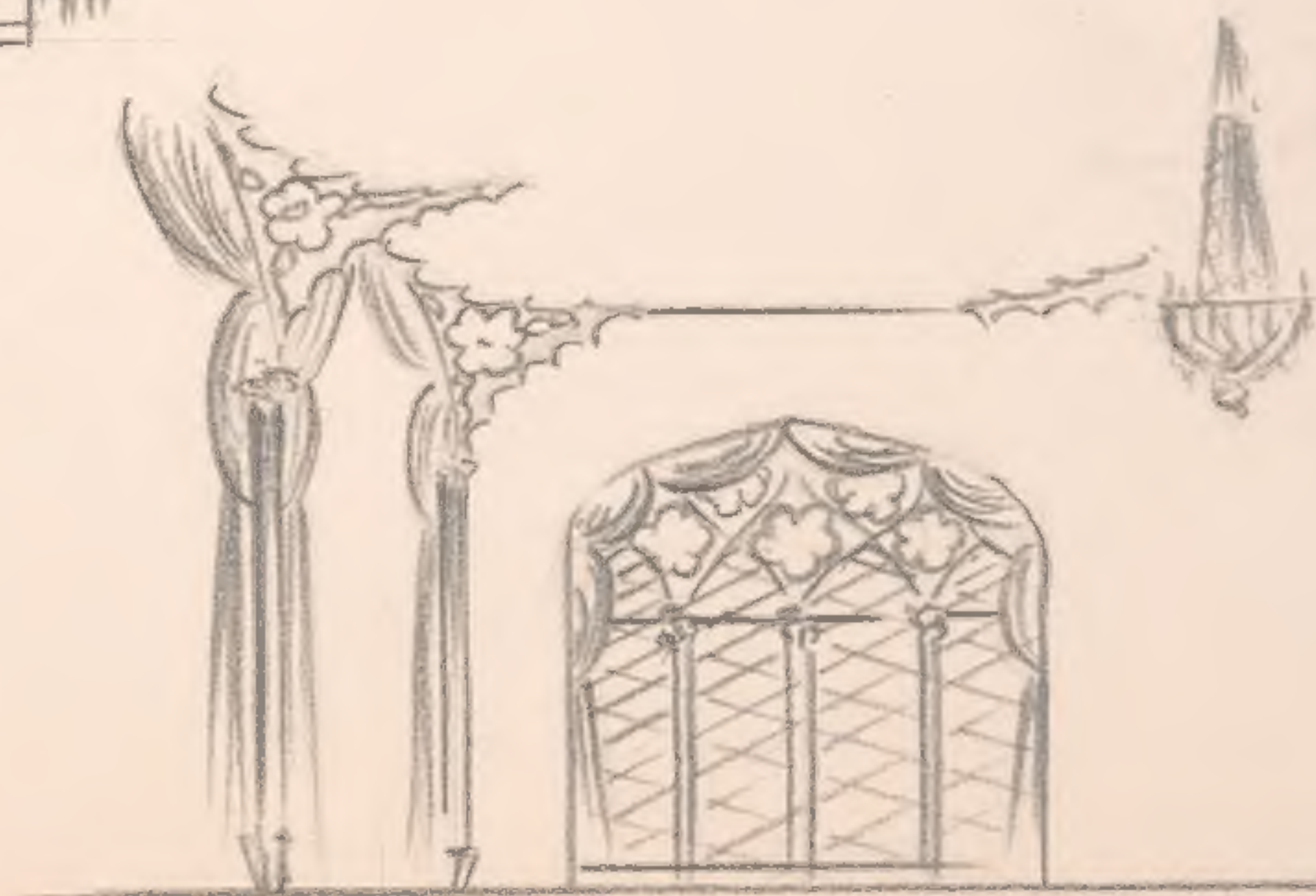
St. Nicholas



Henry Belland - Cotton House, and house on main hall  
 The bridge, Puyim, in John Donne  
 architect



clock - Cotton House



Cotton House for Pinner House





A  
3 tones of grey transposed into  
colour and applied to an interior,  
resulting in an Intermediate Minor key



B  
4 colours transposed into tones of  
grey and applied to an interior,  
resulting in an Intermediate Minor key.